

Basics in Jazz Arranging

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online only, no pages in appendix***

Chapter One: Getting Started

in this chapter --A Choosing a Tune

B: Sheet Music and Fake Books

C: Song Forms and Layouts

D: Starting to Work

IA. Choosing a Tune

The first step in arranging is choosing the right tune, or becoming thoroughly acquainted with one that might be pre-selected for you. If the choice is yours:

1. Select your tune from the standard repertoire. **Standards** are so labeled because they have proven themselves through hundreds of arrangements, live performances, and great recordings. Appendix 1.1 lists some great standards, grouped by their song forms.
2. Select a tune in which you feel the room to express some ideas of your own. Original rhythms for tunes written with lyrics will tend to feel awkward when the lyrics are removed. By adjusting them according to the style of your chart, you have already begun the arranging process!
3. Be careful to *avoid extremes* in tempo, rhythmic and harmonic complexities while you are young in arranging. *Succeeding with simplicity is a very good act!*

As you search through printed collections and CDs, spend good time listening to great recordings in the style you are preparing to write in. Tune your ears from the outside in – this has proven to be a very positive and time-saving routine.

1B. Sheet Music and Fake Books

Sheet music is the descriptive term for single retail copies of published music. Though single copies are almost never sold now in the jazz arena, the term itself (*sheet music*) continues to describe the most basic and earliest version of a tune. This term, though, should not be confused with **lead sheet**, the one-line copy of only the melody (lead line) with chord symbols (above the melody) and lyrics (below the melody, if lyrics exist).

Jazz standards are marketed in **fake books** which have been edited and upgraded to include good chord changes. Once highly illegal, fake books are sold now by publishers who have paid for print rights on the music.

Fake books are those 9x12" soft back volumes that carry hundreds of tunes chosen to appeal to a particular group of buyers – jazz musicians, pop and show musicians, improvisers, et al. The term "fake book" is a mid-20th century label born to describe musicians who at times were reading music on a gig, thereby "faking" – as if they knew and had rehearsed the music.

The Real Book is a contemporary fake book published by Sher Music, designed to appeal to the jazz and heavy-pop community. Most of the lead sheets feature reliable chord changes that follow well-known recordings. If the tune has lyrics, they are usually included; recording artists and copyright information are listed as well. Sher also publishes the **New Real Book** and the **Standards Real Book**, available in different keys for use by transposing instruments. These newer volumes have endorsements by notables – singers, players and composers.

Where sales can be made, there is of course **competition**. Hal Leonard Music publishes legal fake books as well, and in the various transposing keys. The **Hal Leonard REAL JAZZ BOOK** and their older **ULTIMATE JAZZ FAKEBOOK** are also excellent sources of material for jazz musicians. In addition to reliable, up-to-date copyright information, these Hal Leonard volumes also identify copyright administration where the copyright owner has made such an assignment. (Valuable information for writers!)

Transcriptions – very, very profitable! By transcribing from tape or CD, you make discoveries and improve your ears at the same time. You also develop melodic and harmonic arranging language that inevitably finds its way back into your writing. Transcribing is a *win – win* scene!

See Chapter Eight for perspectives on sketching as you begin to transcribe.

One last thought – when you encounter copy that looks like this, *beware!*

All Of Me

The image shows a musical score for the song "All Of Me". It consists of two staves of music. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music is written in a style that is outdated for modern jazz, featuring square rhythms and simple chord progressions. The chord symbols are: C6, A7, E7, and (A#7) Dm7. A bracket connects the first staff to the text below.

The chord symbols are outdated (the Major 6th chord delivers a dated sound), and no-one these days would ever use the rhythms found in bars 1, 3, and 5. They are too square for use in any jazz setting involving horns and 4/4 swing.

All of Me is a good tune, though! Melodic rhythms should at least be adjusted to swing as shown in the following example. (Chord changes here agree with original sheet music.)

"ALL OF ME" - BASIC ADJUSTMENT

Shortening some of the sustained notes lets the tune breathe, and the the rhythm section sound to come through. If the sight of a bar with no melody bothers you, put some of your melody and changes into Band-in-a-Box (or another such program) and *listen to the value of space!*

"ALL OF ME" - 2ND ADJUSTMENT

Even without altering the changes, these adjustments are typical in the work of great arrangers. Consider the amount of melodic space in the Billy Byers chart, as recorded by Count Basie.

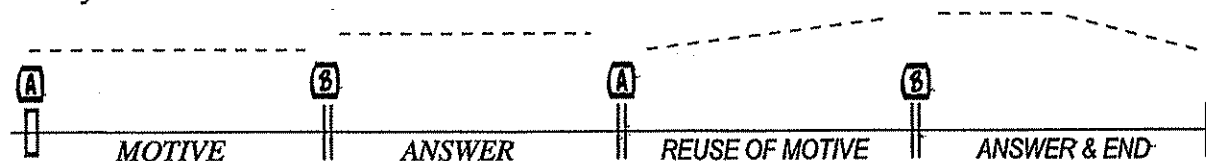
ALL OF ME - COUNT BASIE

The open space in bars two and four allow the sound of the rhythm section to come through, (a trademark of the Basie sound). In small group settings, space is an important feature of quality, especially when the melodic ideas are good, and when the changes are interesting as well.

1C. Song Forms and Layout

Song forms are the structures on which most music is built. **Basics in Arranging** will focus primarily on the two most common forms (ABAB and AABA) and their influence on the process of arranging. Stay with these two forms at first – they are the most easily understood, thus freeing more of your mental energy for creative thought.

The **ABAB Song Form** consists of two eight-bar sections (A and B) that repeat to complete the 32-bar song form. As music passes from A into B, the emotional level should rise. This is referred to as the **contour** and usually occurs within the tune itself. The **contour** is represented here by the dotted line.



The change in contour usually is caused within the tune itself, since well-written A-B sections have a question-answer relationship. When this effect is not present, the arranger makes up for it with a change in groove or orchestration. In **Black Orpheus**, the two B sections are similar but not the same. This is normal for ABAB tunes heard in jazz settings.

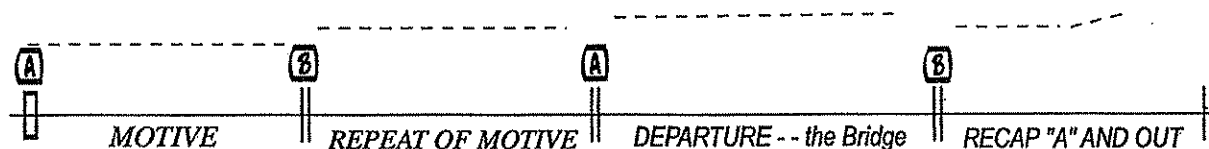
BLACK ORPHEUS

LUIS BONF

The musical score for "Black Orpheus" is presented in a single system with six staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two main sections, A and B, each consisting of two eight-bar phrases. Section A is marked with a circled 'A' and Section B with a circled 'B'. Chord changes are indicated above the notes. The score includes measure numbers 1, 9, 17, 25, and 33. The final measure is marked with a double bar line.

Check out the sound of this tune and its groove on the listening CD or online. Keep notes on your first impressions as you hear the form unfold. *This is the kind of research that prepares one's ear to deal with arranging subtleties!*

The AABA Song Form operates differently. The two A sections tend to be virtually the same, except for their cadences. This similarity sets up the need for a contrasting B section, which the jazz community calls the **bridge**. The contrast here is caused by change in rhythm, range, or sometimes in underlying rhythmic style. Contrast between the bridge and A sections of a well-written AABA tune is great enough that we refer to it no longer as *contrast* but as a **departure**. This terminology separates the levels in contrast between the ABAB and AABA song



Skylark is a great example both of great composing and great arranging. Check this lead against the recording (listening CD or online) and determine the cause of contour changes: whether direction of melody, rhythm style, range and orchestration. (*And again, very good preliminary research on your part!*)

SKYLARK

[Jazz Messengers] HOAGY CARMICHAEL

The musical score for "Skylark" is presented in six staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. Above the staves, numerous chords are written, including C/Bb, Bbm7, Eb/Bb, Bb7(b9), Em7, A7, Abmaj7, D#7, G7, Cm7, Cbm7, Bbm7, A7Abmaj7, Bb9, Eb, Abmaj7, Bb9sus, Bb+7, Ebsus, Abmaj7, F7(b9), Bbm7, Dbm/Eb, Abmaj7, G#7, C7(b9), Fm, Cm7Bbm7, Abmaj7, Gmaj7, Em7, A7, D9, Gmaj7, C/Bb, BbmEb/Bb, Bb7(b9), Em7, A7, Abmaj7, D#7, G7, Cm7, Bm7, Bbm7, A7Abmaj7, Fm7, Bb9, Eb, Abm9, and Abm/Bb. The score concludes with a double bar line.

Lastly, the arrangement itself will take on a form of its own, apart from the tune itself. Generally, for most small group charts where soloing is an objective, the **outer form** will be A-B-A (A for the intro and head, B for soloing, then returning to A for the recap and out. On the recap A, many times the entire head will not be repeated. The determining factor is clock time, as well as whether the nature of the tune itself has enough interest level to compete with great soloing in the middle section. This is a judgment usually made by the arranger, and many times discussed by the performing group. The wise arranger remains flexible.

1D. Starting to Work

Good arrangements are always the product of good preparation. Suggestions:

- **Prepare your ears.**

Temporarily limit your listening to jazz recordings that feature the instruments and style you have chosen to write for. Prepare your ears also by transcribing some of the better sounds, those that you wish you had written yourself!

- **Provide yourself with a lead sheet that is free of built-in errors.**

Remember that the Sher and Hal Leonard volumes are reliable in this sense. Avoid using older sheet music alone!

- **Begin to “work the tune” at the piano.**

See *Working The Tune* below, then *Arranger’s Piano* on page 13.

- **Begin sketching only when you have ideas that feel good to your ear.**

See Chapter Eight for perspectives on the sketching process, and Appendix Eight for a tutorial (if needed) on entering your lead sheet into Finale.

Working The Tune

Working the tune is a process of experimentation, involving the piano. Many ideas are discovered via the following guidelines that wouldn’t occur otherwise. Again, as you begin to work your tune, provide yourself with good sketching paper as shown in Chapter Eight.

1. Play the cadences. What happens when you substitute other cadences?
2. Isolate the ii-V progressions. What happens when they sequence where they shouldn’t? What happens when ii-V progressions are placed over a non-moving bass (pedal point)?
3. Locate the sequences and other imitations – can you carry these into new ideas?
4. Improvise with the non-harmonic leaps (appoggiaturas and escape tones – pp 32 – 33).
5. Create an interesting pattern in the rhythm accompaniment. Use your voice to help. Can you maintain this groove against the tune? Can the tune be adjusted to fit the groove?
6. Identify the keynotes in your tune. (page 10) Improvise melodic ideas on the changes that move around these keynotes.
7. Sketch some of these ideas as they please your ear. But don’t become “married” to any of them until you see how they fit together. *Enjoy your work!*

Chapter Two: Jazz Harmony

in this chapter -- A: Two Part Structures

B: Fundamental Bass and Chord Subs

C: Adding Color to the Changes

D: Adding Chords to the Changes

Jazz lives in a world all its own. In the areas of harmony and melody, jazz is written and played with a higher level of harmonic color than other popular styles. Much classical music does as well, of course; but in jazz the “rhythm time” is added to the mix. For this reason, jazz is unique in the world of music.

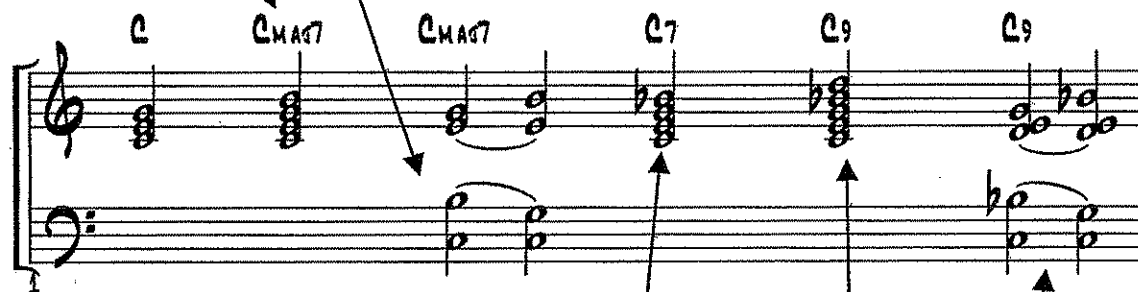
Chapter Two explores jazz harmony from the standpoint of the writer. Arranging and improvising do coexist within the same basic harmonic system. But when improvising the musician approaches those elements differently than when composing and arranging. The primary difference is time frame. Improvisation is spontaneous – the arrangement lasts forever.

To understand the logic of jazz harmony we begin with the I and V₇ chords.

a) In many other styles, the tonic in a major key is a major triad.

b) in jazz, though, tonic is a Major 7 chord.

c) Stretched to two hands, the root of this Cmaj7 chord is located in the bass clef. (See *Arrangers Piano*, page seven.)



(d) In many styles, the dominant 7th chord is a normal idiomatic sound.

(e) In jazz, the dominant seven chord becomes idiomatic only when extended or altered.

(f) And, *when actually played*, the root of any of these chords is relocated to the low register! (Example - in jazz keyboard fundamentals, comping figures in the left hand avoid the root.)

The importance of these guidelines increases as a jazz arrangement grows in size!

Two Part Structures in Jazz

Jazz music travels in a two-part structure consisting of melody (Part One) and fundamental bass (Part Two). Part One includes everything associated with the melody line, whether single instruments or grouped voicings. Part Two includes everything associated with the bass line – the chord changes (whomever plays them), background sounds, and the rest.,

SKYLARK - ORIGINAL

Melody

Fundamental Bass

Why the label “fundamental bass?” Because in analyzing chord changes for substitution or reharmonization, we are less interested in the notes actually played on bass as on the basis of the change itself.

The two part structure of in the original changes (above) contain a major 6th (bar 1) and a repeated tonic in bar 3. Bass lines such as this are no longer appropriate these days. Top-to-bottom relationships here are too consonant for modern jazz; but the tune itself is still good. For this reason, it's time to re-harmonize without compromising the tune.

SKYLARK - REHARMONIZED

This reharmonization (heard on the Jazz Messengers recording) has become a standard approach for Skylark. While other chords have been used, the relationship of melody to bass, **the two part structure**, is what makes this a great re-harmonization. The intervals between melody and **fundamental bass** are more interesting than in the original, and the tune is never compromised! *This is great arranging!*

Intervals between fundamental bass and melody help to define style. Intervals of 2nds, 9ths, 7ths, etc. are more aggressive than intervals of unison, octaves and fifths. When the latter intervals are permitted (octaves and fifths etc.) the arranger can put a different chord between (Skylark bar one, a.k.a. “Change Bass Chord”) or raise the bass note to create a sudden change in apparent key center (Skylark bar 3, a.k.a. “Color Shift”). More on these later.

Fundamental bass shows the bottom of a set of changes. One note is sustained for each chord, no matter how long it may last. Sometimes fundamental bass is the root of the chord, sometimes not – but it is always whatever is sitting on the bottom of the changes. (Fundamental bass is not intended for performance by the bass player, but is an analytical tool for the arranger.)

The intervals that identify musical style and levels of musical energy are the intervals between melody and the fundamental bass

Have You Met Miss Jones

Problems: 5ths between melody and FB, and even the passing 8ve on a strong beat.

Solution: Chord Substitutes, which provide the same kind of harmony but are located on different bass notes.

In the above example (Miss Jones) the 1st sub (a) relocates the bass while keeping the harmony intact. F#m7 and Am7 share two common tones..

The 2nd sub (b) causes a passing tone thereby avoiding the octave on beat three. This is *very good*.

Truth is, sometimes we can't substitute all of the ailing 2-Pt intervals without compromising the tune or the style. It becomes a judgment call, and lots of good listening enables you to make the best choices.

Why substitute chords?

- 1) To change the way the bass line behaves, or - -
- 2) The arranger may just want to hear a different sound.

Common Substitutes (primary and secondary) are built over bass notes a third or fifth above or below or below the original note.

1) The **primary substitute** is based a 3rd away from the original chord; they share two notes in common.

2) The **secondary substitute** has only one note in common with the original -- its bass is located a 5th away, up or down. The substitution is okay but weaker.

Locating the "subs"

Major chords

Locate the new bass note and select the right chord over it. The number of common tones between sub and original will influence the energy level in the music.

Diagram illustrating Major chord substitutions. The top staff shows three pairs of chords: Cmaj7 and Am7, Cmaj9 and Em9, and Cmaj7 and Cmaj7/F. The bottom staff shows three pairs: Cm7 and Abmaj7, Cm9 and Ebmaj9, and Cm7 and Cm7/F. Arrows indicate the bass movement: "Bass 3rd up or down" for the first two pairs and "Bass a 5th away" for the third pair.

Minor chords:

Locate the new bass note and select the right chord over it. The number of common tones between sub and original will influence the energy level in the music. *There are more minor scales than major, so there are more choices of subs for minor chords.*

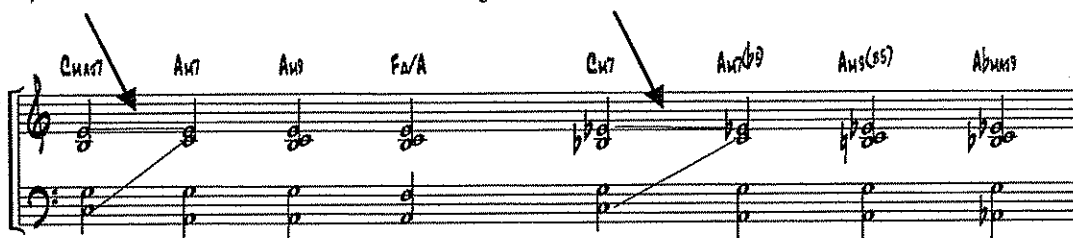
Dominant chords

Locate the tritone (#4, b5). Build another dominant (or a diminished 7th chord) containing the same aug 4th. The "tritone sub" is based an aug.4th or dim.5th away and contains the same aug 4th as the original.

Diagram illustrating Dominant chord substitutions. The top staff shows three pairs of chords: C7 and Eb7(b9), C7 and F#7, and C7 and F#7(b9). The bottom staff shows three pairs: Cm7 and Abmaj7, Cm9 and Ebmaj9, and Cm7 and Cm7/F.

Review – The chord substitute is so named because of its ability to do the job of another chord whose bass note is being changed. This primary substitution relies on the presence of notes in common between the original chord and its substitute.

For the substitution to be correct, we usually look for two notes common between the chords. Here, C and E notes are common for majors, C and E \flat notes for the minors.



By extending the substitutes (adding a chord tone) we greatly increase the availability of sounds that can be used in substitution. Then by moving one of the inner notes around we double that availability. (Chord #4 – F/A) This is very subjective – the most colorful sounds available to the jazz writer are frequently located through experimentation, when normal guidelines were expanded. Now, to **substitution** we are adding **colorizing**! *This is very good.*

Putting these things to use – **My Funny Valentine** has a built-in descending bass line:



By substituting the first chord from C major to A δ 7, it becomes obvious that we can continue for another six bars, while keeping the cadence intact in bars 7 and 8. This goes past using a sub or two, and becomes substitute changes. *Remember the importance of cadences, though!*



Other substitutes are available that begin to move this search gradually in the direction of coloring devices. These include suspensions, inversions, and chords with a changed bass, shown on the next page. These coloring chords tend to be used as substitutes only when the second reason for *why substitute?* clicks in – “because the arranger hears a different sound.”

And these are precisely the times when we rely on simple guidelines to keep us from going harmonically ballistic!

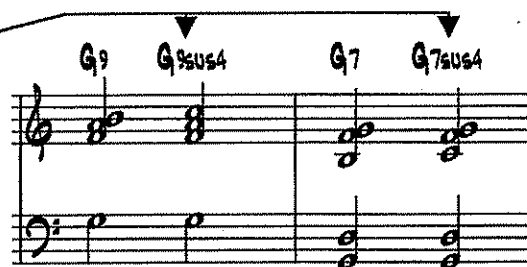
Coloring Devices

Suspensions, inversions and change-bass chords add additional interest to the harmonic fabric of an arrangement without altering the chord structures that are involved..

Suspensions: So named in Music Theory to describe the holding over (suspending) of one note in a chord to move or resolve later than the rest.



In Jazz we use the sound of the unresolved dominant as a chord of its own. Sus-4 is the most common result, since a Sus-2 chord is already identified as a "2-chord" (C2)



The sus-chord is a *very important member of jazz harmony!* Even when it sustains (longer note value) the feeling of forward motion continues. This is the opposite of a normal dominant chord (plain, extended, or altered) which tends to slow the forward motion if used anywhere near a cadence point!

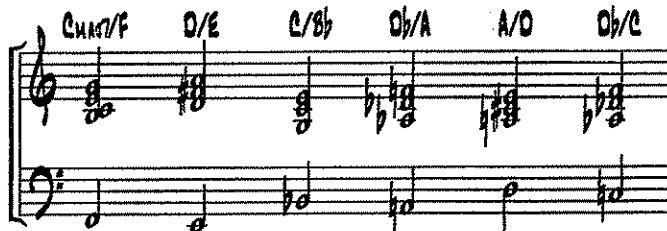
Inversions: Major and minor chords, can be voiced so that a note other than the root will serve as bass.



This is a good example of the fact that the root of a chord and its bass note are not necessarily the same.

Changed-bass chords:

Changed-bass chords - C/F, B/A, etc. are used where the harmonic fabric is rich, and where too many heavily altered chords would damage the quality of the music.



It will become obvious that many chords can correctly be named more than one way. The best choice in nomenclature style is made by your circumstances – what do people expect to see?

2D. Reharmonizing

Reharmonizing is appropriate when a tune needs different chord changes. This can be due to the age of a tune – the original changes in many excellent oldies are “old sounding” and cannot be fixed with devices covered earlier. A great example is the standard “Skylark” – in which the original changes have two terminal problems (listed below). Effective reharmonizing here will involve chord substitutes and pedal point. The tune itself is so expressive that for small ensemble a lower level of harmonic color is generally not an issue. (Check the Listening CD)

Skylark

1. Problem – the changes are outdated.

- In a major key, contemporary charts do not begin with a fundamental interval (melody to bass) of a major 6th.
- Also in major keys, changes that begin on the tonic and move upward by step bring the sound backwards by four decades.

2. Solution – identify a target chord, from which point the changes feel good.

- Substitute to and *protect that target*.
- Check overall level of harmonic color.

In the solution, the bass is changed in bar one to provide a better 2-part interval. (No major 6!)

The new Bb bass note gives the interval of a 9th between melody and bass, much better than the original 6th. This Bb is sustained for two bars, providing a pedal point over which interior harmonies can then move. Such internal movement is extremely important in today's jazz style!

Also in the solution, an interesting 2-5 progression precedes the target Abmaj7. Suddenly we hear a familiar 2-5 bass pattern but from a totally different key center – this interesting effect is called **Color Shift**, which is discussed on page

Skylark again.

The musical score for 'Skylark again' is shown in two staves. The top staff contains the melody, and the bottom staff contains the bass line. Above the melody, the following chords are indicated: C/Bb, Fw/Bb, Gw/Bb, Bb7(b9), Eb7, A7, and Ab. The bass line features a 'pedal point' (a sustained note) and an 'appoggiatura' (a non-harmonic shape). A vertical line connects the 'appoggiatura' label to the bass line.

Since those chords are not part of Eb major, their bass line bass is treated as a dissonance. To keep this new bass line from sounding intrusive, a non-harmonic shape is put to use.

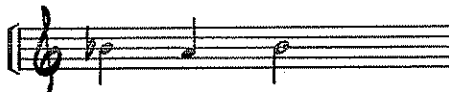
In this case, the *appoggiatura* works quite well. The use of non-harmonic shapes in building good bass lines involves experimentation. See **Arrangers' Piano** at the end of this chapter.

NON HARMONIC SHAPES

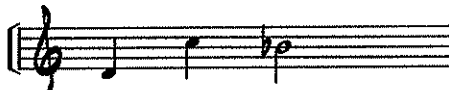
Passing Tone
(stepwise movement)



Auxiliaries
(neighboring tones)



Appoggiatura
(jump then step)



Escape Note
(step then jump)



*Non Harmonic Shapes
will come up again in
Chapter Three, Melody.*

Pedal Point is a held or repeated note placed below a series of moving chords. Moving chords that make little sense together, on their own, can be made to sound logical when placed over (or under) the right pedal point. (Abbreviation: PP)

The **Bb** pedal in bars one and two of **Skylark** (Jazz Messengers) causes the moving harmonies above it to sound logical to the melody, and at the same time to form change-bass chords.

The **Color Shift** is an important tool in contemporary harmonization. Sudden and unexpected movement across a bar line from a “flats” key center to a “sharps” key center releases a large amount of emotional energy. This is called **color shift**. *Wonderful effect, but easily overused.*

The musical score for 'Skylark' is shown in two staves. The key signature changes from two flats (Bb, Eb) to one sharp (F#) across the bar line. The chords above the staff are: C/Bb, Fw/Bb, Gw/Bb, Bb(b9), Eb7, A7, and Ab. The bass line features a non-harmonic movement, indicated by a curved line and a downward arrow, which helps to integrate the sudden key change.

(Non-harmonic bass movement keeps this great effect from being intrusive.)

Compare the sounds of three great jazz charts, each on Listening CD and in Appendix 9.

In **Skylark**, the change in harmonic color across the bar line is *sudden*. Therefore the effect is a color shift.

In **Night Dreamer**, the changes and 3/4 groove have a wider harmonic content. Therefore, even though the melody suddenly enters a different key center, the harmonic effect is less of a surprise – *not a color shift*.

The musical score for 'Night Dreamer' is shown in two staves. The key signature changes from one sharp (F#) to two sharps (F#, C#) across the bar line. The melody is more complex and the harmonic changes are more gradual, with a wider harmonic content. The bass line is more active, and the overall effect is less surprising than in 'Skylark'.

Also in **Dolphin Dance**, the ingredients are present – genuine change of color in the changes, from flats to sharps, and across a bar line. But following a the 2-5, there is less surprise. Great music, *but not color shift*.

The musical score for 'Dolphin Dance' is shown in two staves. The key signature changes from two flats (Bb, Eb) to one sharp (F#) across the bar line. The chords above the staff are: Ebmaj7, Eb9(b9), Ebmaj7, D9, G7 Cm7, and Ab9. The bass line features a change in color, indicated by a curved line and a downward arrow, which helps to integrate the sudden key change.

Adding Chords to the Changes ("Add Chord")

Sometimes even a great set of chord changes may need additional harmonic movement. When this is the case, chords may be added without changing the harmonic message – just the harmonic flow and the number of different chords to be used..

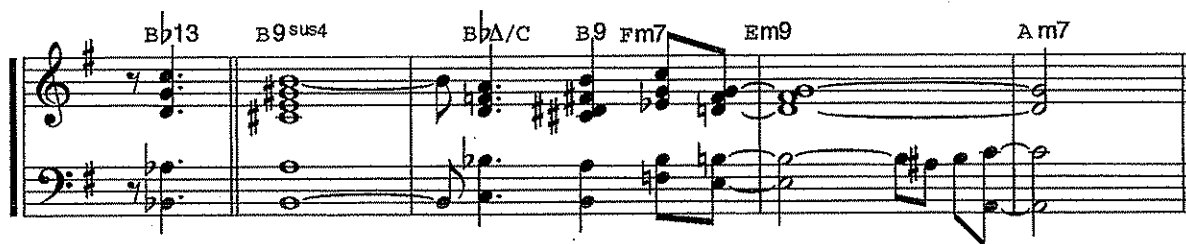
The process is called **add chord**. The selection of notes and chords is made on the basis of non-harmonic shapes added to the fundamental bass. Since the added bass notes come in these non-harmonic patterns, the chords built over them will enhance, without altering, the message of the chord changes.

Stella By Starlight

Problem: The fundamental bass line in these changes cannot support horn voicings on each note of the melody without repeating the same chord over and over.

Solution: By adding notes to the fundamental bass, additional chords can be built to support an increase in motion. Reminder: these new note(s) are added via the same non-harmonic shapes (passing or leading tones, auxiliaries, appoggiatura or escape note) as shown two pages ago.

Chords are then added that agree with both the melody notes and the new fundamental. These chords do not need to be substitutes for the original, or even in the key center. If they agree with melody and bass and sound good to the ear, they are justified by the non-harmonic character of the new fundamental bass.



Sounds simple, doesn't it? This technique is one that requires some experimentation. One more guideline before closing this issue:

Add-Chord is sensitive to **tempo and velocity**. That is, the speed with which the melody goes by determines the number of add chords that should be used!

Yesterdays – medium tempo.

ORIGINAL	
WHEN TEMPO IS MEDIUM FEWER ADDS ARE NEEDED	

and Yesterdays as a ballad

WHEN TEMPO IS SLOW, YOU CAN ADD TO EVERY BEAT.	
--	--

Reharmonization tools together are applied to *Stella By Starlight*.

STELLA NEEDS HELP VICTOR YOUNG

(TOO SOON FOR REPEAT OF THIS SECTION)

(FROM HERE ON, HARMONIC MOTION IS SLOW FOR A TUNE WITH SUCH A HEAVY JAZZ TRADITION)

(PLAIN, AND USED TOO MUCH ALREADY)

(MORE MOTION, PLEASE)

The next page shows a reharmonized *Stella*, with answers having been found for the problems listed in the above lead sheet.

STELLA FOUND HELP

VICTOR YOUNG

A

Chords: Dm7(b5), G+7 (ALTERED THE DOMINANT), Cm7, Fm7

(MORE MOTION GIVEN BY THIS STOP TIME)

Chords: Ebm9, Ab9sus4, Ab7(b9), Dbm7, Gb13

(NEEDING SOME MOTION)

7 RHYTHM GOES TO "FOUR"

B

Chords: Ab2, D7(b5), G7(b9), B°/C, Cm7, Fm7, B9, Eb/Bb

(AND, PLAIN CHANGES)

ADD CHORD (APPROXIMATELY 2/3 BASS)

Chords: Dm7(b5), Gm7(b5), Bbm/C, C7(b9), F+7

INNER MOTION GOOD FOR CADENCE

Chords: Bbm7, Dm7(b5), Dbm7, G+7(b9)

(FROM HERE ON, HARMONIC MOTION IS SLOW FOR A TUNE WITH SUCH A HEAVY JAZZ TRADITION)

Chords: Cm7, Fm7, Fm/Eb, Dm7(b5), Fm7/G, G13, Gb9sus4

(PLAIN, AND USED TOO MUCH ALREADY)

(MORE MOTION, PLEASE)

Chords: F+7(b9), Bbm7(b5), Eb7sus4, Abm7

Finally a reminder that the concepts shown in this chapter are just as valuable and productive as you choose to make them. Acquiring and developing a workable command of **basic piano** is essential for the growth you can expect from following *Basics in Arranging*. Important also for your ears as a jazz musician – and a musician in general, for that matter.

When to use colorful harmony and altered chords

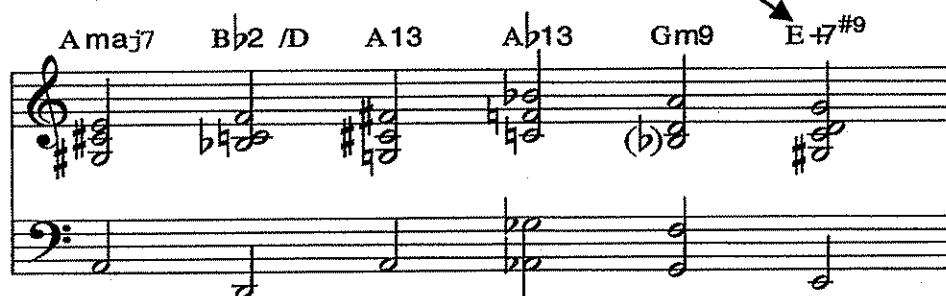
This becomes a question for which too many answers are correct! The most trustworthy is the realization is that we should not use harmonies that we cannot yet “hear” – that is, with an understanding of how these chords move in relation to other harmonies.

For example, the D Lydian chord (D #11) has a G# - when that chord moves, where does the G# want to go? Or, does the flat-9 in a dominant always need to resolve? Scope the Appendix tunes and find answers to these questions – then you’ll find yourself using heavy harmony more easily.

Arrangers Piano is a practice vehicle for voicing chords on the piano in a range that sounds most like jazz. Developing this system is not difficult. For non-pianists this can be a key for unlocking harmonic and creative doors that seem tightly closed. Through easy practice, you can learn to identify new sounds, and audition the chord changes you are writing. And, in time you gain the confidence needed to comp with a rhythm section. *This is very good!*

Arrangers piano begins with simple voicings.

- Three up, one down on most chords, in the ranges shown below
- Three up, two down on spread m9 and 13 chords
- Four up, one down on altered chords as and when needed



Exercise: spend 15 - 20 minutes daily, four or five times a week to develop skill:

- Play these position voicings on the changes of tunes.
- Work with tunes you've learned on your primary instrument.
- Stay rubato at first, and avoid thick voicings with the left hand!
- Do not play the melody at first: this will compromise your chord voicings.

Important: teach yourself to avoid looking at the keyboard while you play.

Slow down to make this possible. Then, as you gain more experience:

- Add some inner movement to the changes you play; explore your harmonic ear.
- Begin to play changes at a tempo. Start slowly, to protect your groove.
- Play changes patterns over a pedal point or over a contrary motion descending bass.

Chapter Three: Jazz Melody

in this chapter -- A Simple Analysis

B: Adapting The Melody

C: Adding To The Melody

Melody is the primary ingredient responsible for the success of a tune. This is not to discount harmony, rhythm and orchestration but successful arranging depends ultimately upon one's ability to manage melody, its style and the way that it breathes. Therefore, jazz Arranging should always begin by analyzing great sounds

3A. Simple Analysis

As musicians we analyze music to learn from the successes of those who precede us. We want to know why one tune (or chart) comes across better than another. During the process we make discoveries that seem helpful in our own writing. It has always been this way.

Analysis in this chapter is kept simple, limited for the time being to three functions: **structure**, **implied harmony** and **character**. Along the way, we also must deal with **cadences**, both melodic and harmonic.

- **Structure** describes the way music is held together. Most music consists of *phrases* and *periods*, ending in (or held together by) *cadences*. When these structural elements are handled sensitively, both listener and performer are pleased – their interest continues. When the elements are predictable, the listener loses interest, and the performer hopes that the paycheck will make up for it.

The **phrase** is the shortest section of music that can feel complete. The most common phrase length is four bars. Four bar phrases may combine into eight bar sections that are called periods. A phrase will normally end with a longer note or longer rest before the music proceeds. This is the **cadence**, a most important member, since this is where melody breathes!

STELLA BY STARLIGHT

The musical notation for 'Stella by Starlight' is presented in four staves. The first staff shows the first phrase (4 bars) and the second phrase (4 bars, sequenced from the first). The second staff shows the third phrase (4 bars, beginning of the 'B' section). The third staff shows the fourth phrase (4 bars, wrapping up the 'B' section'). The notation includes treble clefs, a key signature of one flat, and various note values and rests. Arrows point from the text 'first phrase' and '2nd phrase (sequenced from 1st)' to the corresponding musical phrases. The text '3rd phrase - beginning of "B" section' and '4th phrase wraps up "B" section.' are placed below the respective staves.

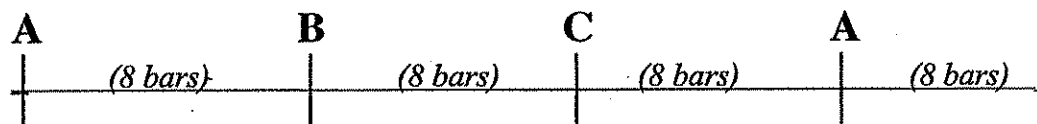
first phrase

2nd phrase (sequenced from 1st)

3rd phrase - beginning of "B" section

4th phrase wraps up "B" section.

Periods (or double phrases) are the primary building blocks for a standard length tune of 32 bars. In terms of musical form, these periods are identified by letter names. Most older and more basic jazz tunes and standards have the form of AABA or ABAB, etc. Many qualities heard in great tunes attach themselves quite easily to the song form that holds the music together. While a formal and theoretical background does not write the music for us, without these tools well in-hand we lose much valuable time in endless experimentation. *This is not good.*

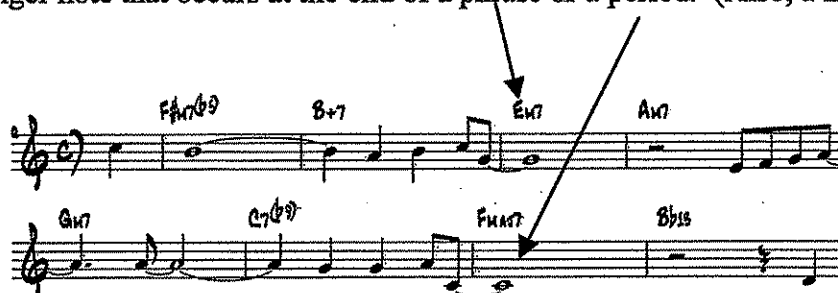


These letters describe the way Stella By Starlight is constructed. While neither AABA nor ABAB, Stella shows characteristics of both forms in this interesting hybrid form. The B section operates like a B from ABAB, and the C operates very well like the bridge (or B section) from an AABA form. This is very important.

Cadences are the combination of notes, chords and rests that slow the movement of music, causing a sense of pause. Some cadences are shorter, some longer, some obvious and others less so. The importance of cadences to an arranger is they influence the forward movement of the music being arranged. Predictable music will be treated differently than unpredictable music. For example, we sometimes choose to delay or subvert the cadence function, to hold the listener's attention. While this can be dangerous it can also be quite effective when handled tastefully.

Cadences built from harmonic and melodic elements are most basic. We will focus only upon these in Chapter Three. Others come later.

The **Melodic Cadence** is a break in the forward movement of a melody line. This is usually caused by a longer note that occurs at the end of a phrase or a period. (Also, a note followed by rests).



Harmonic Cadences are chord progressions that slow or stop the feeling of forward movement in music. They generally occur at the end of phrases or sections. Each of these, the melodic and the harmonic cadences, play an important role in the success of music that we write. When the two operate effectively together the music is satisfying. When the writer chooses to overlook the way cadences work together, the music suffers and the writer can't tell why it happened.

Example: In **Stella By Starlight**, we see obvious melodic cadences (bars 3 and 4) and two uses of the ii-V progression. The first of these (bars 3 – 4) is non-cadential – it occurs too soon. The second usage (bars 7 – 8) is a half cadence. The music itself breathes more obviously here, a prime place for the arranger to place something to help the forward motion of the music.

The image shows two staves of music from 'Stella By Starlight'. The top staff has chords F#m7b9, B+7, Ew7, and Am7. A bracket labeled 'HARMONIC CADENCE (1/2)' spans the Ew7 and Am7 chords. A bracket labeled 'MELODIC CADENCE' spans the last two measures of the top staff. The bottom staff has chords Gw7, C7(b9), F#m7b9, and Bb13. A bracket labeled 'BOTH CADENCES TOGETHER NOW. (TIME FOR A FILL)' spans the last two measures of the bottom staff.

The importance of this placement of cadences is great. When cadential treatment is too obvious, the jazz-worthiness disappears. When the cadences disappear (too many notes and/or changes without breathing) the music becomes busy and wretched. When you hear great sounds, stop for a few minutes (when you can) and see how the treatment of cadences enhances the listenability of the music. You'll find that they are closely related; as a result of taking time to analyze the sounds that you love, your own music will take a giant leap forward!

The half cadence – usually a ii-V occurring at the end of a phrase or section. But virtually any progression that ends in a V where a cadence is expected will operate like the half cadence.

The image shows two staves of music. The top staff has chords C, F#m7b9, B7(b9), Ew, and Am7b9. A bracket labeled 'HALF-CADENCE, EVEN THOUGH THE A CHORD IS NOT DOMINANT.' spans the Ew and Am7b9 chords. A bracket labeled '(b-5-1 BUT TOO EARLY FOR A FULL CADENCE)' spans the F#m7b9 and B7(b9) chords. The bottom staff has chords G/C, C#, Bw7b9, and E7(b9). A bracket labeled 'VERY OBVIOUSLY A HALF CADENCE HERE.' spans the Bw7b9 and E7(b9) chords.

The full cadence – usually a V-I progression occurring at the end of a section. Virtually any progression ending with what feels like a I chord will operate like a full cadence. Danger – too many full cadences will destroy otherwise good music.

The image shows a single staff of music with chords Gw7b9, G9, Dbmaj7, and Cmaj7. The G9 chord is highlighted with a bracket.

Here between the melody and bass line there are too many G notes (5 of the key), so the tritone substitute to the V (the Dbmaj7) is added to keep the music alive. This is still a full cadence because of the G9.

The Deceptive Cadence (V-VI where V-I is expected) is valuable to signal a “turn-around”

and the Modal Cadence (IV-I) is valuable for its bluesy sound.

Stella By Starlight appears on the next page in lead sheet form. Play this example at the piano and listen to the effect caused by the various cadences.

- In bars 1-2 and 17-18, the ii-V progressions are not cadential (too early in the phrase) but provide good forward motion in the harmonic style of jazz.
- The first 16 bars (two periods of music) ends in a longer half cadence. The bridge begins with another ii-V progression. Since it begins the phrase and is non-cadential, the ii-V effect is that of generating motion, not slowing it.
- The full cadence in bars 6-7 produces the desired effect even though the key center is secondary. *Note: cadences need not be in any particular key to be effective to the music!*
- The half-cadence in 27-28 is in a secondary key, and also employs a chord completely out of the key center. The alien nature of that Bb chord increases harmonic interest, and the 1/2 step movement into dominant maintains the feeling of cadence.
- Melodic and harmonic cadences occur at different times in measures 15-16, and in 23-24. Because of this, motion continues even while cadences provide the music with a breathing quality. *The importance of this offset in cadences cannot be overstated!*

24

Analyze Stella for cadences (both melodic and harmonic), locations of cadences (for offsets) and the song form itself.

STELLA BY STARLIGHT

VICTOR YOUNG

List three structural qualities of Stella By Starlight that are important to you as an arranger.

1. _____

2. _____

3. _____

3B Implied Harmony

Whenever a melody moves, the melody itself implies a sense of harmony of its own. This is what we call **implied harmony**. The harmony expressed below, by the composer changes, may or may not be the same. Usually, in jazz, they are different – when implied harmony and the changes are identical, you are listening to pop music. When different, you have music with a more engaging level of interest. First composer then arranger control these subtleties.

This **implied harmony** is expressed several ways, all having to do with scalar melody and non-harmonic shapes, as shown on the next page. For now, C major is implied in the first four bars of Stella By Starlight, then an Aminor7 chord is implied in the second phrase.

1st FOUR BARS IMPLIES C MAJOR (MELODY COMES FROM THE UPPER HALF OF THE C MAJ. SCALE.)

THE SECOND PHRASE OUTLINES AN AM7 CHORD

- Then we compare the implied harmony to the composer changes:

THE C MAJOR AND AM7 HARMONIES (IMPLIED) DIFFER FROM THE COMPOSER CHANGES (BELOW) BUT THE TWO ARE COMPATIBLE TO EACH OTHER. THE ARRANGER ADJUSTS THE INTEREST LEVEL BY MOVING IMPLIED HARMONY AND THE CHANGES CLOSER TO OR FARTHER AWAY FROM EACH OTHER.

F#m7(b9) B+7 Em7 Am7 Gm7 C7(b9) F#m7

Analysis of the harmonic implications of a melody enables the arranger to control tension levels and musical style. Some styles and situations require more tension, some less.

- When implied harmony agrees with the written changes, the level of tension is low. The music may be beautiful and pleasing to the ear, but requiring little thought. This does not match our expectations for jazz.
- When implied harmony and the changes differ, the level of tension is higher, measured by how far apart they have moved. Now there is the beginning of an esoteric quality common to jazz, and unacceptable in most pop music. (No criticism of pop music is intended here – just a statement of reality.)

Interestingly, this careful handling of the melody and primary bass line (the changes) is seen in all music, all styles. This is especially true in film music, where both composer and orchestrator carefully raise and lower the level of tension according to the needs of the picture and script.

This is two-part music at its best!

Implied harmony is expressed through

- **Stepwise movement** beginning on or approaching a strong beat. Identify the scale – implied harmony for that section of melody will carry the same name.



These three 8th notes serve as pickups to the longer downbeat; they come from Db major.

- **A broken chord or arpeggio.** – any position or inversion of a chord formed by the majority of notes involved.



Once again, this arpeggiated chord is pickup to the longer downbeat. Otherwise, implied harmony would continue Ab.

- **Appoggiaturas and escape notes.** The outer two notes (*) will suggest a chord or two.



This is reliable as long as the shapes are really non-harmonic (jump and step, or step and jump)

When none of the three work, implied harmony is weak, and therefore unhelpful. Move on!

Application In jazz, agreement between implied harmony and the actual changes is usually not a good idea. Interest levels are too low for the music to sound appropriate in the jazz style. Use substitute changes to correct the problem. – either change the bass note (substitutes) or the type of chord located between the top and bottom (change bass).

3A.3 Character

Movement in a melody line considered to be **active** or **static**. Well written melodies contain a strategic mixture of both. The melody line has one or the other characteristic, then.

Active describes a melody made up of skips and/or sudden changes of register.

- Active melody moves better with unisons (and octaves) than with voicings.

Example: "In Case You Missed It"

Unison Horns

Note: Rhythmic complexity alone does not classify melody as active. Leaps, abrupt changes of register, etc., must also be present

Static is the opposite of active. Static melody consists of step movement, sustains and rests, with leaps and changes in register kept to a minimum.

- The use of horn voicings sounds more appropriate on static melody than on active melody.

Example: "You Don't Know What Love Is"

Exception A static melody line can also sound good with *unisons*, when played by color unison horns (mixed brass and sax) and in their lower ranges.

Example: "Black Orpheus"

Dolphin Dance -- Remember: these enclosed letters at the beginnings of each eight bars indicate the musical form, rather than acting like rehearsal letters.

ANALYSIS -- DOLPHIN DANCE

HERBIE HANCOCK
G7

1 A EbMA7 Eb9sus4 EbMA7 D9

5 Cm7 Ab9 Cm7 Am7 D9

9 B GMA7 G#m7 Fm7 Bb13

13 EbMA7 Eb6/Bb Am7 D7ALT

17 A1 GMA7 F/G A/G Cm6/G

21 F9sus4 G/F Eb/F Em9 A13

25 C Eb9(#11) Am7 D9 Bm7 E9 Dm7(A)

29 C#m7 F#13 D/E C/E

Applications:

1. Dolphin Dance starts with two fragments (barss 1-2, 5-6) each of which are developed by repetition. The presence of two notes in bar six solidifies the feeling of a 4- bar phrase, and also breaks the symmetry of endless two-bar clusters, which should be avoided either by the composer or subsequently by the arranger.
2. Melody is static till bars 9-10; the more active lines then build for 8 bars. This is a well used plan: static for a while to build tension, then active to release the tension!
3. Bar 35 is actually the beginning of the form. Soloing begins on the 5th bar (39) The double bar separating 1st and 2nd choruses is thus disguised – a very good plan in jazz!

3B Adapting the melody for movement and placement

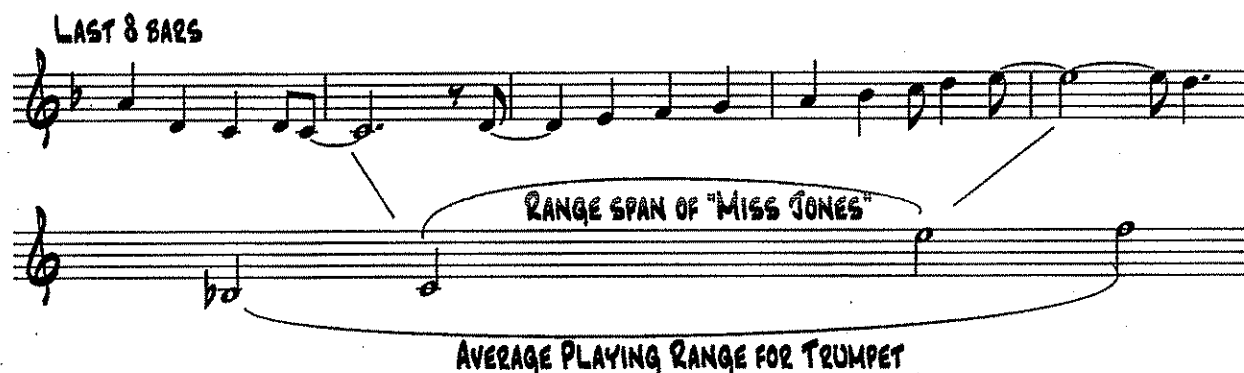
Adapting the melody is the simplest form of arranging, and involves only four steps.

1. Determine the style in which the tune should be played
2. Select the best key according to the circumstances at hand.
3. Adjust the rhythm of the melody so that it feels right in the style you're working with.
(When a tune should swing, sheet music rhythms don't work.)
4. Add new notes to the existing melody, if needed for the sake of interest and to balance against the rhythm section.

When simple adapting is all that is required, it can be accomplished in a matter of minutes. The tune may not need to be altered (notewise), and will only be played once before soloing begins. When a project calls for more extensive manipulation, the arranger should still begin with the first three of these steps.

3B.1 Selecting the best key

Place the range of the tune (distance from highest to lowest notes) within the average playing range of your top or lead horn. (For average playing ranges, see Appendix A.)



If there's room, locate the span of the tune closer to the bottom of the average playing range (APR) if the lead is a higher instrument (trumpet, alto sax, etc), especially if the tempo is to be slow. Locate the span closer to the top of the APR if the lead is a lower instrument (trombone, tenor sax, etc) or if the tempo is to be faster.

Fine tuning the selection of best key is important. Brass and woodwinds have most experience playing in keys ranging from two sharps to five flats (concert). Therefore, when the choice of concert key is between, say, Bb major and B major, your ensemble will probably play its best sooner in Bb major.

3B.2 Adjusting the Rhythm of the Melody


When writing in a swing style, analyze the given melody for rhythmic placement. If too many strong notes fall "on the beat" the music cannot be swung properly. Syncopate a few to relieve this problem.

- **Locate the phrase that needs to be adjusted.** Syncopate first at the end, then earlier as needed. Sing the line you have adjusted! If you can sing it (whatever your sound) they can probably play it.

Have You Met Miss Jones


This symmetry (same visual patterns in bars 1 and 3) can be dangerous

original




The original had lyrics and was felt "in 2" - so these unswinging rhythms were okay

adjusted



For jazz syncopate a few and anticipate here to break the symmetrical pattern.

faster



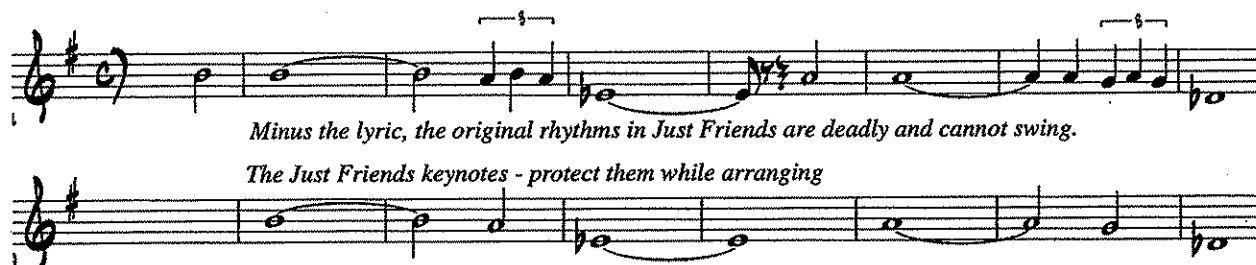
For faster tempo you can use fewer notes - leave some space.

- **Adjust the rhythms so that there is a good flow.** Don't be "clever" with syncopations – listen to good models as you arrange!
- **When you've finished adjusting the melody,** and before having the chart performed, check for unwanted *symmetry* in your melody line. Look first at the phrases – if you see same rhythms at beginning or end, make a slight change. (See bars 1 and 3 above)

3C Adding Notes to a Melody

In most arrangements the melody undergoes some development to fit the style, or just the sound that fits the personality of a band. At times you may decide to add a few notes to the melodic line. This can be quite good, *providing the nature of the tune itself is not compromised.*

When adding notes, first identify the keynotes of your melody. The **keynotes** are those primary notes around which a melody is built – they are easy to find, and must be protected.

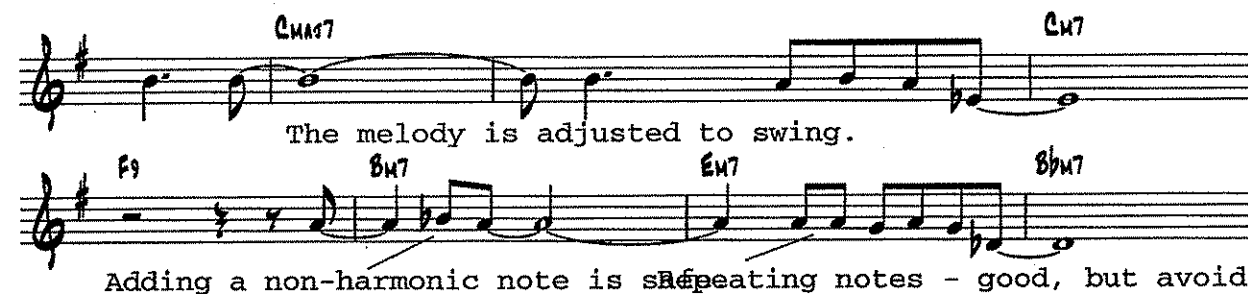


The image shows two staves of music in G major, 4/4 time. The top staff is the original melody of 'Just Friends', with brackets highlighting the notes G4, B4, and D5 as keynotes. The bottom staff shows the same melody with additional notes added, and a caption below it.

Minus the lyric, the original rhythms in *Just Friends* are deadly and cannot swing.

The *Just Friends* keynotes - protect them while arranging

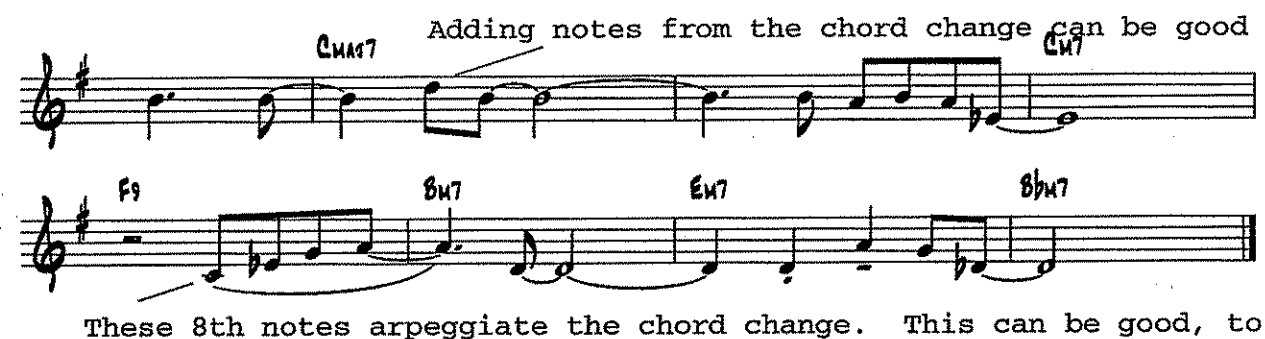
Adding notes to a melody will not change the nature of the tune if the additions fall into one of two categories: non-harmonic shapes (see next page) or chord tones from the changes.



The image shows two staves. The top staff shows the melody from the previous example with adjustments to fit a swing feel, with chord changes Cmaj7 and C#7 indicated. The bottom staff shows the same melody with non-harmonic notes (F#9, Bm7, Em7, Bbm7) added, with a caption below it.

The melody is adjusted to swing.

Adding a non-harmonic note is ~~safe~~ repeating notes - good, but avoid



The image shows two staves. The top staff shows the melody with notes added from the chord changes (Cmaj7, C#7), with a caption above it. The bottom staff shows the same melody with 8th notes added to arpeggiate the chord changes (F#9, Bm7, Em7, Bbm7).

Adding notes from the chord change can be good

These 8th notes arpeggiate the chord change. This can be good, to

Never let your music sound busy. Analyze some of the famous bebop heads to see how that many notes breathe to avoid being "busy" – the meaning: too many notes that say too little.

The non-harmonic shapes most common too jazz arranging are the passing tone, neighbor (auxiliary), appoggiatura, and escape note. You will find these everywhere you turn!

NON HARMONIC SHAPES

Passing Tone
(stepwise movement)



Auxiliaries
(neighboring tones)



Appoggiatura
(jump then step)



Escape Note
(step then jump)



Embellishments can add interest as well. the tune (#1) and the slide (#2) are shown here.

Two common jazz embellishments may be notated with

Written Sounding

1.

WRITTEN SOUNDING

2.

And finally, the compositional approach. The next example uses broken chord, scale material, and escape note to create a high-energy approach to the last eight bars of You Don't Know What Love Is (see Appendix 9 – 11).

Important note: even with all of these additions the original melody can be seen and felt. (The keynote structure is still intact!)

The image displays two musical staves, 'Development' and 'Original', with a corresponding harmonic analysis staff below them. The 'Development' staff shows a more active melody with a broken chord and an appoggiatura. The 'Original' staff shows the original melody. The harmonic analysis staff shows the chords used in each version.

Development

Broken chord adds activity

Appoggiatura

Original

Reuse of broken chord for continuity

Sim.

Chords: Dm^6 , $Ebm9$, $Ab13$, $Dm7$, $Dm7/C$, $Ab9sus4$

As you prepare your music, remember the importance of appearance.

Players and singers alike will appreciate the attention you pay to your music and the way it looks. A professional appearance will receive a much better reading than one that seems to have come from casual work. Be sensitive to your performers! When you have arranged your music, spend some time with the guidelines in Chapter 8 and the Finale tutorials in Appendix 8.

Chapter Four: Basic Jazz Composition

in this chapter — A. The Beginning
B. The Developers
C. Verticals
D. Using Form

Most jazz performers and educators write at least some of their own original material, once their career is underway. There are two reasons: when your music finds its way onto CDs and paid performances, you earn royalties; also, playing your own music can be more satisfying than being restricted to performing only the music of others. Developing as a composer, even just of tunes, will cause your performing and teaching to develop as well.

When to start? Right now! Musicians that wait too long before embarking on the fascinating business of composition will find themselves hampered. The reason: their playing and/or teaching career is too well underway for them to expose their earliest attempts in original writing to the community of eager critics.

Chapter Four has one goal, and one only – to provide guidelines that when followed will promote quick and enjoyable success in writing tune material. Everyone with talent will interpret these guidelines and traditions differently. This is quite okay, providing the guidelines are permitted to influence, and not discarded when the going gets rough, which is the time these guidelines have proven themselves most valuable.

When beginning to compose an original tune, follow this routine until you no longer need it.

FIRST: Begin by listening to CDs in the harmonic style you're preparing to write in – whatever that might be. Play these sounds at the piano as well, and memorize their positions on the keyboard. This is the best way of washing your inner ear (at least for the time being) of sounds that you don't want there while you're composing. This is an important preliminary step for the musician who has a steady gig playing rock 'n roll, or teaching band or orchestra in the daytime. Unless, of course, those sounds feature the harmonic palette you intend to compose with.

THEN: Start with an interesting chord progression *or* melodic fragment (2 – 3 bars at most, either way). Develop these according to the guidelines found on the next few pages, so that they begin to occupy reasonable space. Generate some material!

AND: Concentrate then on the material being generated, and develop it into sustainable Form. (See **The Developers**.) Let your harmonic progressions develop from cadence areas, moving from right to left according to **re-harmonizing** guidelines found in Chapter Two.

4B The Developers

Developers are the primary tools used in jazz composition to lengthen a short fragment of melody into a coherent phrase, and then to combine phrases into longer sections. By utilizing these devices, the composer is able to stretch a good idea into a memorable and interesting length of melody.

Developers are indispensable – without the lengthening and answering that come from their use, original music can quickly become busy, too densely filled with good ideas that don't relate to each other compositionally. After a little experience using these tools, the writer finds that they become rather automatic, their use also second nature. *This is good.*

The most common developers are **repeat**, **sequence**, **answer**, and **mirror**.

- **REPEAT** A repeat is just that: the reuse of a figure using most of the same notes and rhythms. When a fragment of melody repeats verbatim, chords in the accompaniment are expected to change. Compare measures two and four in the beginning of Dolphin Dance.

Ex Dolphin Dance (Herbie Hancock – Appendix 9.1)

The musical notation for Dolphin Dance shows a 2-bar fragment in B-flat major. The first bar has a whole note chord Ebmaj7. The second bar has a half note chord Eb9sus4. This is followed by a repeat of the previous fragment, where the first bar has a whole note chord Ebmaj7 and the second bar has a half note chord Dm7(b9) G7(b9).

The repeat need not be verbatim, keeping every note the same. A note or two as well as minor changes of rhythm work just as well, as in this next example.

Ex Black Nile (Wayne Shorter – Appendix 9.5)

The musical notation for Black Nile shows a 2-bar fragment in B-flat major. The first bar has a whole note chord Dm9. The second bar has a half note chord Eb7. This is followed by a repeat of the previous fragment, where the first bar has a whole note chord Dm9 and the second bar has a half note chord Cm7. An arrow points from the text 'repeat - some intervals change' to the Cm7 chord. The final bar of the repeat has a half note chord F+7(b9). Below this, a longer answer phrase is shown, consisting of three bars. The first bar has a whole note chord Bbmaj7. The second bar has a half note chord Gm/A. The third bar has a whole note chord Dm7(4).

- **SEQUENCE** The sequence is a reuse of four to eight bars of melody, transposed up or down, usually by one step. Only the melody sequences, though: the changes will move somewhere else to help the feeling of development.

Ex. **How Insensitive (Jobim)** *Note the different changes in the second period – [B]*

The image shows musical notation for 'How Insensitive' by Jobim. It consists of two systems, A and B, each with a melody line and a harmony line.

System A:

- Melody:** Starts with a 2-bar fragment (Dm2), followed by a repeat that forms a 4-bar phrase (A/C#). The melody then continues with a 4-bar answer (C#6).
- Harmony:** Starts with a 4-bar answer (C#6), followed by a 4-bar phrase (Am7(b9), C°7, Bm7(b9)).

System B:

- Melody:** An 8-bar sequence (melody only - bass line goes where it needs to go) starting with Bb9, followed by Ebmaj7, and ending with Eb9.
- Harmony:** Starts with a 4-bar phrase (Em7(b9), A+7, G°/D, Dm), followed by a 4-bar phrase (Cm(Add2), Bm7(b9), E+7).

Important -- As the melody sequences (either direction) different chord changes can form a second "layer" of development, and the sequence itself is protected from being just a transposition of a few bars of music.

The direction of a sequence can play a major role in the development of a melody. When music sequences upward the interest (or tension) is instantly higher than for the sequence that moves downward. For that matter, a sequence of more than one step (a third or more) raises the interest level even higher yet.

Ex **Stella By Starlight (Victor Young)**

The image shows musical notation for 'Stella By Starlight' by Victor Young. It consists of two systems of melody and harmony.

System 1:

- Melody:** C/G, F#m7(b9), B7(#9), Em7, Am7(b9).
- Harmony:** G/D, Cm(Add2), Bm7(b9), E+7.

An arrow points to the first bar of the second system, indicating a four-bar sequence.

This four-bar sequence occurs at the 5th above the previous phrase. By the next phrase, the level of expectation is extreme! Try this if you can!

- **ANSWER** The answer is a section of melody that *completes the thought* from a previous phrase or period. The relationship is exactly the same as between the *antecedent* and *consequent* in good sentence construction, and brings a personal note to music, one that draws the listener to relate with thoughts of personal experience.

It is this unspoken bond between writer and performer/audience that makes composing and arranging one of the most fascinating endeavors on earth!

Ex. Stella By Starlight (Victor Young, again)

(antecedent)

Answer (consequent)

In the above example the **four bar answer** (C/G) contains an incomplete upward sequence (Em7), then a full upward sequence of those four bars (G/D) which completes the eight bars. The point here is that developers work well singularly, in pairs, in any combination that your ear learns to appreciate. *Also, it's no coincidence that the incomplete sequence (at the Em7) just happens to resemble the first two notes of the tune. This is reuse at its best!*

In the early days of learning to compose, there are those very creative players who feel somewhat restricted by four and eight bar forms. This is understandable. However, the experience of conquering the 32-bar song form helps in the building of writing discipline that is unavailable when no restrictions exist.

More on ANSWERING

Herbie Hancock's *King Cobra* (Appendix 9.16) has a three part construction: eight bars repeated, with a third section providing the answer. The feeling of being answered comes from hearing the music move in a different direction and with more rhythm. And, like most answering phrases, this one provides a sense of completion, especially with the four bar repetition sitting on different changes, and having an answer of its own!

Ex. King Cobra

The musical score for 'King Cobra' is presented in four staves. The first staff (measures 1-8) features a sequence of chords: C⁹/F, D^bM⁷/F, D^bM/F, G^b/F⁹, E/F, D^bM⁷, and C^b/D^b. The second staff (measures 9-12) shows chords: D^b9, E9, F, D^bM, and F⁹. The third staff (measures 13-16) shows chords: B^b9, G⁹SUS, and F⁹M⁹. The fourth staff (measures 17-20) shows chords: F⁹M and E⁹M. The music is in a key with four flats (B-flat major/C minor) and a 4/4 time signature.

• MIRROR

The **mirror** is a reuse of melody in which the intervals are inverted (mirror) or reversed (retrograde). When not overused, this reuse can be very subtle and effective.

Ex: Almost Home (Chris Potter – Appendix 9.19)...

Bars 1 and 3 feature upward movement, and the repeat of a good idea.

The musical score for 'Almost Home' is shown in two staves. The first staff (measures 1-4) features upward movement, with annotations 'UPWARD' and 'REPEAT OF THE UP MGMT'. The second staff (measures 5-8) features downward movement, with annotations 'NOW THE MIRROR' and 'AND ITS REPEAT'. The music is in a key with one flat (F major/C minor) and a 4/4 time signature.

Bars 5 and 7 also use a repeat, but this time with downward motion. One idea used artistically in a way to occupy eight bars of clock time. *Very good!*

DEVELOPERS USED IN PAIRS

- Another look at **Dolphin Dance** reveals a special relationship of developers to each other. They seldom work alone, but are used together to build longer thoughts by developing and stretching the ideas already at work.

The importance of this cannot be overstated. So many times, we tend to load our original music with too much interesting "new material" - yet too little of the actual development of that material that permits the music to survive!

Example – Appendix 9.1 (see also 9.1A, with the Arranger's Piano voicings)

Dolphin Dance (Herbie Hancock)

The musical notation for *Dolphin Dance* is presented in four staves, each with specific harmonic annotations above the notes:

- Staff 1:** Annotations include $E^b\text{Maj}7$, $E^b7\text{sus}4$, $E^b\text{Maj}7$, $Dm7(b5)$, and $G7(b9)$. The first two bars are labeled "Melodic Fragment" and the next four bars are labeled "Repeat - note the changes in harmony".
- Staff 2:** Annotations include $C\text{min}7$, A^b7 , $C\text{min}7$, $A\text{min}7$, and $D7$. The entire staff is labeled "Sequence (shape is more important than whether intervals are identical)".
- Staff 3:** Annotations include $G\text{Maj}7$, $A^b\text{min}7$, $F\text{min}7$, and B^b7 . The staff is labeled "Answer (note the change in direction)".
- Staff 4:** Annotations include $C\text{min}7$, $A\text{min}7$, and $D\text{aug}7$. The staff is labeled "Another sequence!".

From the above example (Dolphin Dance), two perspectives on developing tune ideas:

1. Short ideas can follow short ideas for a limited period of time before the need for a longer and answering phrase must be met.

From Dolphin Dance: four two-bar ideas are then answered by two four-bar phrases. Question: what causes the two longer phrases to feel like they answer the shorties?

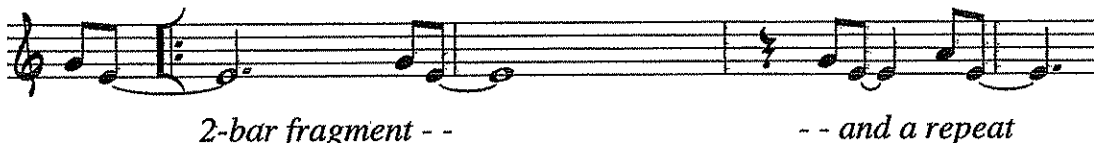
2. Stepwise melody soon develops a need for a leap, without which the melody becomes overbearing, no longer interesting.

From Dolphin Dance: the initial 2-bar sounds include escape tones. Only two bars out of sixteen (#10 and #14) have stepwise melody that doesn't end with (or include) a leap. The message: beware of too much stepwise melody in your writing

4C-1: INTERVALS AND STYLE

More than any other single ingredient, the intervallic relationship between melody and bass identifies the style of the music. Popular music and jazz are quite different in this regard. In most pop styles the two-part relationship must be simple, with relationships of octave, fifth, and sometimes the third. In jazz these simpler intervals are frequently avoided in favor of others.

Ex. 1 This 2-bar fragment begins to take on some interest when it is repeated.



Yet there is no sense of style until harmony is added. Jazz is the goal, so simple intervals will not survive. Instead, the 9th, 4th and 7th intervals (between melody and fundamental bass) are more appropriate. In Example 2, the interval of perfect 5th in bar three relaxes the tension from the use of tritone in bar two, before cadencing *This is good*.

Ex. 2

	(4th)	(tritone)	(fifth)	(7th)
	Bm7	Bbm7(b9)	Am7	D13

The notation shows a 4-bar phrase on a grand staff (treble and bass clefs). Above the staff, chords are written for each bar: Bm7, Bbm7(b9), Am7, and D13. Below the staff, the intervals between the melody and the bass line are labeled: 4TH, TRITONE, 5TH, and 9TH.

In Example 3, the first eight bars has a construction of 2 bars, 2 bars, 4 bars, or 2 + 2 + 4. When present, this formula tells the composer that the music is free to repeat now – the idea has been lengthened and answered. (Okay for AABA)

Ex. 3

	(two-bar motive)		(two-bar repeat with different changes))
	Bm7	Bbm7(b9)	Am7
	D13		

The notation shows an 8-bar phrase on a grand staff. The first four bars are grouped by a bracket and labeled "(two-bar motive)". The next four bars are grouped by a bracket and labeled "(two-bar repeat with different changes))". Above the staff, chords are written for each bar: Bm7, Bbm7(b9), Am7, D13, Bm7, Bbm7(b9), Am7, and D13.

Bars 5-6 provide an answer for bars 1-4 and bars 7-8 provide breathing space.

The importance of answers: Repeating an 8-bar period before there is an answer causes the music to ramble, regardless of how interesting the ideas are. In that case, it would be much for the 8-bar phrase to be the A of an ABAB form.

4C-2. FORM

Composing music to a specific song form can be frustrating, thereby slowing the process itself. Instead, develop your ideas and trust the music to take on form in the process. The formulas mentioned earlier are clues to sort of development that may best fit your music.

We begin to compose without limitations. Then as the music develops and stretches, we impose limitations to control the stretch! **Awareness of these simple forms** and how they work seem most helpful to our reaching the finish line successfully.

Review: the two song forms most common in jazz are ABAB and AABA. The pages that follow contain guidelines and perspectives on both forms. One melodic thought is developed first in ABAB form (“Turning One”) then in AABA form (“Turning Two”).

1. The ABAB form consists of two long stretches of melody, each of which will usually begin essentially the same way. In today’s jazz, the melody line will need to feature some interesting variation earlier than it would have a decade ago. This variation should not be so pronounced though that it feels like *new ideas*.
 - **First eight bars** should end convincingly, but setting up a need to be answered.
 - **Second eight bars** will answer the first eight, finishing the thought. This is now A-B.
 - The second 16 (A-B, beginning with bar 17) seems to repeat the first. To keep the interest at an appropriate high, different chord changes are used. *This is not difficult!*
 - The sixteen bar format is not cast in bronze. Primary sections in ABAB may be shorter or longer by a couple of bars. When you decide to follow this train of thought, look for successful models for help. *Don’t reinvent the wheel.*
 - When the music is medium tempo, and extremely rich in its message, you may stop after one time through A-B. Whether to repeat or not is subjective, and should be the subject of some solid research. (See Appendix One and Nine.)

Helpful hints -- Bring closure to your work whenever you compose! Avoid becoming “married” to the sound of anything you have composed until you sleep on it and see how much survives. Turning One (which follows on the next page) underwent two complete rewrites, then another three partial rewrites, before reaching the shape they are in now. *Five overnight sleep cycles were involved - very important to the compositional process!*

TURNING ONE - (ABAB)

PARIS RUTHERFORD
F#7

1 Bm7 2 Bbm7(b9) 3 Am7 4 F#7

5 F2 6 B+7(#9) 7 Em7 8 A13

9 Cm9 10 F13 11 Bb13 12 A13

13 C#7 14 Cm7 15 F13 16 Em9

17 C#m7(b9) 18 C13 19 G2/B 20 Bbm7(b9)

21 Am 22 D13 23 G9sus4 24 G13

25 Cm7 26 F13 27 E+7 28 A13

29 D9sus4 30 G9 31 F#7 32 F2 33 E6sus

TAG

33 C#m7(b9) 34 Cm7(b9) 35 F9sus4 36 Em9 37 Ab13 38 Gm9 39 B13

2. **The AABA form** consists of two shorter, repeating sections, then a bridge. This bridge should contrast the A sections more seriously than in the 2nd eight of ABAB. For this reason, we describe a bridge with the word **departure**, not just **contrast**.
- The first two sections should begin the same, but develop somewhat differently.
 - The first eight bars must contain some answering material; otherwise it can't repeat.
 - Since two answered sections lead to the bridge, the bridge must go somewhere else!
 - If the music feels totally complete by the end of the bridge, and there is no lyric, you may extend its ending and stop there. **New form: AAB.**
 - *The level of contrast appropriate for a bridge in AABA would be overkill in ABAB.*

You should proceed with the development of your composition, **first** using the **developers**, then the harmonic and interval ideas mentioned earlier, and **only then** applying the perspectives found on this page!

As you put all these things to use, remember that your first efforts must feel good to you – use the rules only as they help you to succeed. When you refine your first compositional efforts, rules and guidelines are there to help you make listenable sense out of the music you have written. The most important development that will occur in your original music will come about automatically overnight, as you sleep on honest hard work. The next day you will refine your music, discarding some of what you wrote earlier, even some that felt wonderful the day before. This is typical – don't sweat it! And, never permit your creative brain to become discouraged – **everything worthwhile takes time to develop!**

*In **Turning Two**, note that the melody starts with the formula of 2-2-4: two bars repeated then answered with a 4-bar phrase. This developmental formula of 2-2-4 may also be turned around to become 4-2-2 when the ideas seem to work better that way!*

Two bar thematic Four bar answer (space at the end permits breathing) Two bar repeat

TURNING TWO - AABA

PARIS RUTHERFORD

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

TAG

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Chapter Five: The Small Group Horns

in this chapter — A. Small Group Combinations

B. Ranges & Transpositions

C. Harmonic Density – 1, 2, 3

Instrumentation for Small Group usually includes two or three horns (brass, saxes/ww,) and a rhythm section. The generic name “Small Group” usually refers to a jazz ensemble of four to six players. Whether the small group has two or three horns, they should be mixed if possible. That is, there should be a mix of brass and non-brass. In this chapter, we will refer to all wind instruments as “horns” even though some might be saxes or woodwinds. Before the chapter ends, the addition of voice as an instrument will be discussed briefly.

Mixed horns provide more color, depth, and variety in sound than two or more from the same family. When using only two horns, though, the mix may be in terms of family (brass/sax) or in terms of register (higher/lower). In any event, the best mix will be the horns represented in the best players you can find, *especially* those who bring with them an honest sense of cooperation.

Basics in Arranging is written with the presumption that the information and perspectives herein will be employed in the writing of two arrangements. In both of these, the primary focus is of course upon idiomatic and interesting treatment of melody and harmony. But for the purpose of understanding how horns are best score, the two charts will have a different secondary focus.

- **The first simple arrangement** should be written for *two horns and rhythm*. Primary emphasis will be on interesting and idiomatic melodic lines for unison horns. These lines should breathe properly and travel idiomatically. If you do not play sax or brass, transcribe the horn lines from a recommended CD to get started! We'll refer to this chart as **Project One**.
- **The second arrangement** should be written for *three horns and rhythm*. The primary emphasis is still on idiomatic lines, now with the addition of voicings in the horns. This added feature changes completely the melodic and harmonic landscape, hence the restriction that Project One remain unison. This second chart is called **Project Two**.

Ranges, transpositions and basic combinations occupy the first pages of this chapter. Then the focus shifts to the voicing of chords, which when in use will add additional weight to the sound of the melodic lines. The descriptive term for this is *harmonic density*. The level of density is equal to the number of **different pitches** played at the same time, on the same rhythms by the horns,

More on this later.

Project One horns should be in unison throughout, sounding on the same pitches or in octaves. Of the horns typically found in jazz charts, these combinations work well, and each combination carries the advantage found in color unison:

- 1) Trumpet and Alto Sax (in unison)
- 2) Trumpet and Tenor Sax (written in unison, but sounding in octaves.) *
- 3) Trumpet and Trombone (in octaves)
- 4) Trombone and Tenor Sax (written to sound in unison) *
- 5) Fluegelhorn and Baritone Sax (written to sound in octaves)
- 6) Trombone and Baritone Sax (written to sound in unison)

** Numbers two and four are the most widely used. There must be a reason!*

Project Two involves three horns with rhythm; horns come from the same list as before. Horns will be voiced at times, but unison/octave writing does not disappear. Horn grouping should be chosen from the list that follows. These combinations are usually those to which we have easiest access, and they are certainly the most common on CDs that serve as stylistic models.

- | | | | |
|-------------|-------------|-------------|-------------|
| 1) Trumpet* | 2) Trumpet* | 3) Trumpet* | 4) Alto Sax |
| Alto Sax | Alto Sax | Tenor Sax | Tenor Sax |
| Trombone | Tenor Sax | Trombone | Trombone |

** Fluegelhorn is a good replacement for trumpet when the style is subtle (such as Bossa Nova and ECM) and the ranges can be kept on the lower side.*

The Basic Ranges of wind instruments are divided into the areas of low, average, high and extended. The chart below carries generalizations that should be observed in the first several charts written for small group. When you write outside the “average playing range” you take chances that, while exciting in concept, should be taken only after some successful experience in that style, and with those players. To some this will feel restrictive to their individuality and expression. Others, though, understand that when learning to write in an established style or genre, boundaries are necessary to help focus our thoughts in the right direction.

Lower registers	Average Playing Range	Upper Range	Extended Range
Seldom used in small group arrangements	Almost all of what is played by small group horns falls within this range.	Seldom used in small group arrangements	Do not write in this range for the small group.

These ranges are shown for the various instruments in the pages that follow.

5B: INDIVIDUAL RANGES AND TRANSPOSITIONS

Brass instruments commonly found in the small jazz ensemble include the Trumpet, Fluegelhorn and Trombone. Trumpet and Fluegelhorn are Bb transposing instruments – Trombone (as any bass clef instrument) is non-transposing, written and sounding in concert key. Other brass instruments which from time to time may find their way into jazz ensembles are treated in **Appendix Five**.

The diagram illustrates the playing ranges for three brass instruments: Trumpet, Fluegelhorn, and Trombone. Each instrument is represented by two staves: a 'written' staff and a 'sounding' staff. The Trumpet and Fluegelhorn staves are in treble clef with a key signature of one flat (Bb). The Trombone staff is in bass clef. Brackets indicate the 'lower', 'average playing range', 'upper', and 'ext' (extended) ranges. Dashed lines indicate the 8va (octave up) and 8vb (octave down) transpositions for the Trumpet and Fluegelhorn.

Perspectives on ranges: Most of the music written for horns and other wind instruments in ensemble will fall within their **average playing ranges**. The lower and higher registers are seldom used (they are reserved for a player's improvisation), and the extended range should *never* be written for the small group!

The importance of these ranges is great. A player's range is determined in part by his or her level of experience. For this reason, one will hear unbelievable things from time to time that should not actually be written into a chart! Many great and flamboyant ideas are "solo ideas" – inspired phrases that a player has played over and over. These differ from player to player.

Saxophone ranges are easy to remember: they are almost identical when written.

Perspectives on ranges: Most of the music written for horns and other wind instruments in ensemble will fall within their **average playing ranges**. The lower and higher registers are seldom used (they are reserved for a player's improvisation), and the extended range should *never* be written for the small group!

INTERPRETING THE TRANSPOSITIONS

A transposing instrument is one whose "C" sounds a pitch different from that on the piano. The "C" played on a Bb trumpet will sound the same as a Bb on piano, or "concert Bb."

Concert is synonymous with *untransposed*.

- **Trumpet and Tenor Sax are Bb transposing instruments.** When writing for a Bb instrument, write everything a whole step higher than it will sound *in concert*. Also, add two sharps to the concert key signature. For example, when the rhythm section is in C major, trumpet and tenor will be in D major.

For Trumpet, transpose up one whole step

For Tenor Sax, transpose up a whole step plus one octave.

Note: The most common transposition error in jazz occurs with Tenor Sax.

Don't forget that extra octave!

in concert (sounding)

written

The same line, when played by trumpet and tenor, will sound in octaves.

written

sounding

(trumpet) (b)

(tenor sax)

- **Alto and Baritone Saxes are Eb transposing instruments.**
- When writing a transposed part for an Eb instrument, write everything a major 6th higher than concert pitch. Also, add three sharps to their key signature. For example, when the rhythm section is in C major, Alto and Baritone Sax are in A major. When concert key is Eb major, they are in C major.

For Alto Sax, transpose up a major 6th from concert.

in concert

written

For Baritone Sax, transpose up a major 6th plus one octave.

Coincidentally, music in concert key written in bass clef, and music transposed to Eb written in the treble clef, will appear on the same lines and spaces.

The image shows two staves of music. The top staff is labeled 'in concert' and is in a bass clef with a key signature of one sharp (F#). The bottom staff is labeled 'written' and is in a treble clef with a key signature of two sharps (D#). Both staves contain the same sequence of notes and rests, demonstrating that the written line for Baritone Sax (transposed up a major 6th plus one octave) appears on the same lines and spaces as the concert key line.

The same written line, played by alto and baritone saxes, will sound in octaves.

The image shows two staves of music. The top staff is labeled 'written' and is in a treble clef with a key signature of two sharps (D#). The bottom staff is labeled 'sounding' and contains two staves: the top one is for 'alto' (treble clef) and the bottom one is for 'bari' (bass clef). Both the alto and baritone staves play the same written line, but the baritone staff is an octave lower than the alto staff, illustrating that the same written line sounds in octaves when played by these instruments.

Listen and imitate at first! To avoid the risk of over-writing in your early charts, find two or three recordings of small group sounds that you especially like, and transcribe 16 bars from one in the style and tempo you have in mind.. See what the great sounds actually look like on paper – you will be far ahead of the game this way when you begin to commit your own ideas to paper. Don't be concerned that by transcribing this way you'll end up "stealing" their ideas. **Be influenced!** There is a certain amount of "sound-alike" in the earlier work of every great writer, any style, any era, since music was first heard. You'll quickly move out of that danger zone

5C: Harmonic Density

When more than one instrument plays on the same melodic line, or with the same rhythms, the weight of the sound will increase. This effect is measured in terms of **harmonic density**.

The level of density in harmony ("density" for short) is equal to the number of different notes found when the instruments on the same line are not in unison (or playing in octaves). Density does not describe the number of horns playing on the line, though – thirteen horns in a big band could be found playing an aggressive unison line, and the density level is still "one."

DENSITY LEVELS

-- 1° Unisons and Octaves

Harmonic density in unisons and octaves is at the level of -1, no matter the number of horns or other instruments used same time.



Octaves and unisons both have a density level of one.

-- 2° Two different notes that move together with the same or similar rhythms have a density of two, regardless of the number of instruments playing.

° Density-2 will frequently involve a variety of intervals, but only 2 notes moving at a time.



Doubling at the octave does not add new notes. These are still in Density-2.

-- 3° Three notes moving together have a density level of three. Most Density-3 is in close position, and clustering is common.



Please Note: Density describes only those notes that move together on a line. When two lines move separately, that is counterpoint, another great writing tool!

WHEN TO WRITE HORNS IN DENSITY, AND AT WHAT LEVEL

Decisions on the use of density (when to score with density voicings, and which to choose) are exceptionally subjective. Sometimes, just the sound of a voicing and its different colorings can prompt decisions that defy one's reasoning. But they work!, and that's what counts.

Of the guidelines that can be supported, the best choices of density are made on the basis of the character of the lead lines. (We find this guideline to be true and effective most of the time.)

- **Character** – When the leads are more active (quicker movement in a wider range) the use of chords on each note becomes less appropriate. This calls for a lower density level.
(Unisons and octaves)

Example: In Case You Missed It (Appendix 9:10)

Unison Horns

Gm9 Dm7(4) Bb7sus4 F7sus4 Dm7

- **Character** – When the melody line is less active (slower and/or with sustains) chords become more appropriate. This can call for a higher density level. (Density-3)

Example: You Don't Know What Love Is (Appendix 9:11)

HORNS

RAY

Dm7 Ebm9

Two important considerations:

1. Both of the guidelines above will serve you well. Neither, however, is a mandate! Just because a line has activity doesn't mean that unisons must be used – just that they usually are! And, low, sustained melodies sound good with unisons, too.
2. In instrumental music, frequent changes in density can tend to damage the coherency of your music. Listen to great recordings, and put these guidelines to the test!

DENSITY OF ONE

Unisons and octaves have a density of one (density-1) regardless of the number of instruments that may be playing.

- **Density-1** is a good choice for lines that have a *high level of activity and displacement*.

Example: In Case You Missed It (Appendix 9:10, recorded by Bobby Watson)

Unison Horns.

Chords: Gm9, Dm7(9), Bb7sus4, F7sus4, Dm7

- **Density-1** is also good for *less active lines in lower ranges*, where higher densities might sound strange or forced. Note that in this example, rhythm is in four, and the level of rhythmic transparency is low. Therefore, density-1 is unisons with no octaves.

Example: Black Orpheus (Appendix 9:03, recorded by Wayne Shorter)

unison horns (in your face)

Chords: Fm2, Bbm7, C7(b9), Fm2

- **Density-1** is extremely good for quieter tunes with rich and colorful changes. The rhythm style is broken four and played in a very transparent manner by the rhythm section. In this case, density-1 is in octaves – due to the transparency in style, there is plenty of space in which the octaves can move.

Example: Dolphin Dance (Appendix 9:1, comp/rec Herbie Hancock)

Chords: Ebmaj9, Db/Eb, Ebmaj7, Dø7, G7(b9), Cm7

DENSITY OF TWO

Two-note harmonies written on the same line have a density level of two (Density-2)
Density-2 does not refer to octaves or two lines moving against each other.. (counterpoint)

- 3rds, 4ths and 5ths are the intervals most commonly used with density-2. They are best when mixed, and are easily invertible. In the following example, check use of 3rds that changes to 4ths for the longer notes. This mixture of intervals is typical of density-two and increases the interest level.

Example: Black Nile (Appendix 9:05 – from bar 20, comp/recorded by Wayne Shorter)

The example shows three staves of music. The first staff has measures 19 and 20. The second staff has measures 21 and 22. The third staff has measures 23 and 24. Chords are labeled above the staves: D+7, Gm, Fm, Ebm7, Ebm7, A+7, Dm, Eb, and Dm. The notation includes eighth and quarter notes, rests, and bar lines.

- Density-2 can also be used effectively with three horns. Brief changes in texture can help maintain a high interest level in music.

Example In Case You Missed It (Bobby Watson, again!)

• starting with unisons - -

The example shows three staves of music. The first staff has measures 1 and 2. The second staff has measures 3 and 4. The third staff has measures 5 and 6. Chords are labeled below the staves: F7sus4, F/F#, Gm9, Dm7 (11), Bb7sus4, F7sus4, F/F#, Gm9, Dm7 (11), Bb7sus4, F7sus4, and Ebmaj7. The notation includes eighth and quarter notes, rests, and bar lines.

• moving to density-2, 8ve doubling - -

• finishing with density-3 (two varieties)

DENSITY OF THREE

Chords with three different notes have a density level of three. (Density-3) They can appear in both close and open positions, and moving effectively at different rates of speed. No density-3 writing, though, should attempt to move with the fluency of density-1.

With density-3, we first encounter voicings that sound like complete chords. When used in close position, they will usually be in the middle range or higher, and require a bass line to fully agree with the chord symbols.

Density-3 voicings are usually constructed one of four ways, each with its own “best use.”

- Close position triad, in any of its inversions
- Close position with the interval of a second
- Quartal triad (built by stacking fourths)
- Open position (where the inner line has room to add some motion)-

1. Close position triads and their inversions are quite effective in two usages:

- | | |
|--|--|
| a) When harmony is simplistic, as in music for young ears, “pop” styles, (when melody and the fundamental bass need to be close to each other, & | b) When change-bass harmonies (and other unusual sounds) need to be scored so that the effect is easy to hear. These should be reinforced also by the piano. |
|--|--|

(a)

Dm7

(b)

G9sus Em/A Bbmaj7 Dm7 F/Eb Em9

Example: from King Cobra – (Appendix 9:16)

C/G C/B \flat G \flat /D $\flat\flat$ A9 F \sharp m9 C7

Note: Part of the effectiveness of this example comes from the variety in voicings. Within four bars we hear two inversions of close position triad, then a spread chord for the sustain. Just as important: the voice leading, each part, is very musical!

2. **Close position chords with a major or minor second interval.** These are very effective in aggressive and esoteric styles, and to catch harmonic extensions and alterations..
(Major 2nds are effective both at top and bottom of a voicing, but minor 2nds are good only at the bottom.) When using this version of density-3, take care not to stay with any one grouping too long before changing. (This style has been around for quite a while, so its use, while effective, is no longer unique!)

Chord sequence: Dm9, G2/B, FΔ/A, Em2/G, Dm9, Bb, A2, Gm7(4), C lyd/E, C, Bm7.

The notation shows a series of chords in close position (major or minor second intervals) across two staves. The chords are: Dm9, G2/B, FΔ/A, Em2/G, Dm9, Bb, A2, Gm7(4), C lyd/E, C, and Bm7. The bass line consists of single notes moving in a stepwise fashion.

Example: Day In Vienna (Appendix 9:12, rec. Dexter Gordon)

The notation shows two systems of music. The first system has measures 1 and 2, with a density-3 voicing in measure 1. The second system has measures 3 and 4, with a density-3 voicing in measure 3. The bass line is highly active, featuring many sixteenth notes.

Check a recording of the above. While the use of that particular density-3 voicing is incessant, the rhythm section groove is extremely active. Those two realities play well against each other; despite the older sound of that particular voicing, the overall sound is both exciting and effective!

3. **Quartal chords (stacked fours)** provide a modal quality to the music.

Chord sequence: Dm7, G2/B, Bb/D, F#m7(4), Ab2/C, D, Fmodal.

The notation shows a series of quartal chords (stacked fourths) across two staves. The chords are: Dm7, G2/B, Bb/D, F#m7(4), Ab2/C, D, and Fmodal. The bass line consists of single notes moving in a stepwise fashion.

- **Problem:** As popular as quartals are nowadays in the jazz community, they can be overused.
The Solution: Quartals, tertians and unisons (8ves) can be combined effectively.

Example: You Don't Know What Love Is (Appendix 9:11)

The musical score for 'You Don't Know What Love Is' is presented in two systems. The first system is labeled '3 HORNS - TRPT LEAD' and shows a horn part with open position voicings (quartals and tertians) and a bass line with a walking bass pattern. The second system continues the horn and bass parts, also featuring open position voicings. The bass line is numbered 1 through 8, indicating measures.

4. **Open position voicings** -- most effective when the tempo is slow, and when the rhythm section reinforces the chords. Open position voicings are especially effective when you want to include some inner movement in the horns (or whoever is playing these voicings.)

Example: King Cobra (Appendix 9:16)

The musical score for 'King Cobra' is presented in two systems. The first system shows a horn part with open position voicings and a bass line with a walking bass pattern. The second system continues the horn and bass parts, also featuring open position voicings. The bass line is numbered 1 through 4, indicating measures.

Important application to Chapter Five so far:

Before moving on, spend sufficient time at the piano with the Chapter V material and recordings, in slow motion. Teach your ears to recognize the sounds and the wealth of possibilities available in the varied resources. These smaller harmonic sounds are responsible for all that follows in the writing and scoring of jazz. *It's good to internalize them before proceeding. Very good!*

And -- Once your ears begin to imagine those sounds correctly (without help!), find a way to put them to use. In charts, in your original music, whatever. You will be miles ahead!

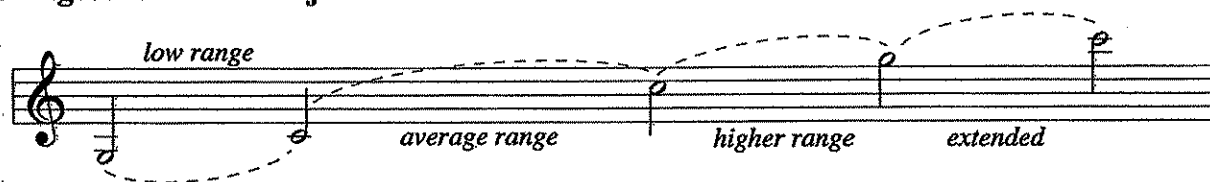
ADDING THE HUMAN VOICE oooooooooooooooooooooooooooo

Basics in Arranging does not address vocal jazz arranging, per se. But the singer's voice can provide an intriguing and captivating addition to the sounds of a small group.

When added with scat or generic lyrics to a unison melody line a soprano or alto voice can completely change the impression created by the melody itself. Important listening for this effect begins with the music of Kenny Wheeler (**Sophie**, from *Music for Large and Small Ensembles*, ECM label, **Appendix 9:22** and listening example). Though these effects involve the big band, vocal and horn unisons work equally well in the small group. **Ela E Carioca**, sung by Rosana Eckert (At The End Of The Day CD) is a good example of the color available through this mix. (See **Appendix 9:23**, and Listening Example.)

The writer needn't be concerned with the voice being covered up by other sounds in the band. The voice is **always unison with a horn on the melody or countermelody**, and never alone as one of the density elements. Also, voice is always mic'd with a live sound system.

Ranges for the female jazz voice are:



Low Range – Seldom written, for the same reason that horns are seldom written there

Average Range – This is where most vocal lines are written

Higher Range – Exciting sound, but only when the rhythm groove is strong enough to support

Extended – For use only with large ensemble, and then only when you're sure of the singer.

Chapter Six: The Rhythm Section

- in this chapter* – A. The Basic Section
B. Composite Rhythm Parts
C. Individual Rhythm Parts
D. Supporting a Song Form
E. Integrating

The jazz rhythm section must function together as a unit if the music is to be as swinging and transparent as possible. Each player is responsible not only for his/her own playing but also to contribute to the section feel itself. For this reason rhythm parts must be kept simple, allowing the players to listen to each other, concentrating simultaneously to the arrangement and to the tightness of their style. Despite the need of simplicity, though, enough specific information must be present so that the rhythm section can deliver what's needed.

Chapter Seven will address these needs – keeping the rhythm parts simple, while at the same time providing enough information.

6A The basic jazz rhythm section consists of piano, bass and drums. *Basic*, since these three instruments provide the most basic needs: the changes, the bass line and the time.

Bass plays the line that establishes the chord changes. Whether written or spontaneous, this line fills out the bottom of two-part structure covered in Chapter Two. Generally, an individual bass part consists of slash notation with chord changes, descriptions (in English) of what the group is doing, and specific rhythm notation when needed. If the need arises for specific bass music, see **Appendix 7A**.

Piano fills out the chord changes, whether from specific music or rhythmic patterns or by comping. (Guitar can also serve in this function.) When both piano and guitar comp at the same time, one serves as primary, the other secondary. Experienced players will make this decision themselves, in a spontaneous way according to who is soloing.

Drums play time in whatever style is indicated. When the tempo is too slow for rhythm patterns to be effective without cluttering (or dating) the music, a drummer will fill lightly with cymbals and brushes. Either way, most drum music is notated with slashes and instructions, plus rhythmic cues where they will help. See also **Appendix 7C**.

And although the basics are covered by piano, bass and drums - - -

Guitar is frequently involved in even the most generic rhythm section, sometimes replacing the piano. Guitar can enhance a rhythm section too many ways to cover in this introduction. See **Appendix 6D**.

Percussion may also be involved, especially when the repertoire includes music in Brazilian and Afro Cuban styles. See **Appendix 6E**.

6B. The Composite Rhythm Part

In simple arrangements, where the melody is played or sung by a single person, or in unison by two or three, the rhythm section usually will play from a single **composite rhythm part**. Each player has a photocopy of this part, which contains the changes, style and tempo, any stop-time music, and occasional instructions for style and soloing – in other words, **basic instructions**.

The primary value of a composite part is that each of the rhythm players can focus more of their attention on listening to others and playing responsively, than to reading detailed music. Simple charts benefit tremendously from this approach!

The Composite Part – with no melody line

The composite can be written on a single line (bass clef) when the tune is extremely familiar, especially if there is only one performer on the melody. (In other words, a giggering chart.) It's understood that specifically notated rhythms or stop time will be played by everyone, unless there are instructions to the contrary.

Everyone plays these figures, switching then to appropriate comping patterns.

STELLA

MUSIC: VICTOR YOUNG
ARR. HILARY CLINTON

RHYTHM
SWING ♩ = 160

1 2 3 4 5 6 7 8 9 10 11 12

The composite part is also formatted to show the form of the music. Bar numbers and double bar lines are important, as are style and dynamics. When a part is copied in manuscript, Rhythm and Title are placed on different lines, with the music beginning on line three. (When both music and heading are bunched up toward the top of a page, the effect is amateurish – the music will be taken less seriously.)

The Composite Part – *with melody line*

More and more in the 21st century, creative rhythm players prefer to see the melody that is being performed. The composite then becomes a two-line part (written in grand staff), and is still copied to everyone. When the soloing section comes, this part then reverts to one bass clef line.

STELLA

RHYTHM
SWING ♩ = 160

MUSIC: VICTOR YOUNG
ARR. HILARY CLINTON

Measures 1-4: *m2*, *F#m7(b9) B+7*, *LIGHT DRUM FILLS*, *Em7 Am7*

Measures 5-8: *Gm7 FOUR - NOT BUSY!*, *C7sus4*, *C7(b9)*, *F#m7*, *Bb9sus4*, *Bb9*

Measures 9-12: *C2/G*, *F#m7(b9)*, *B+7*, *Em7*

Changes, dynamics, style and articulations, etc. are just as important to a rhythm section as to the horns. As well as instructions to the drummer – **light fills**, **Four – not busy!** and more. When the arranger prefers that there are no drum fills, the instruction then becomes **no fills**. At all times, **dynamics** are helpful to the rhythm section.

Measures 1-4: *m2*, *F#m7(b9) B+7*, *Em7 Am7*, *NO FILLS*

When not to use a composite rhythm part:

- a) When the need to write specific notes or rhythms would make a composite part too cumbersome and hard to follow. For example: rhythmically aggressive and Afro Cuban styles. (See Appendix 8 for models.)
- b) When specific notes need to be written for one or more of the players. For example: the arranger may want to write specific lines or voicings for the piano that only apply to that one instrument.
- c) Major publishers will insist upon individual parts for the rhythm section. In some cases they will require that the music is actually written out!

6C. Individual Parts for the Rhythm Section

When arranging for the small group (3-4 horns and rhythm) the most common reasons to write individual parts for the rhythm section are listed in a) and b) above.

- a) **Rhythmically aggressive styles** – when writing in a style where rhythmic interpretation could go several directions, each as correct as the next, you might decide to write a few bars to show your own choice, then give changes alone with “simile” to show that the style should continue. In this next example rhythm notation is given to the piano, and specific notes to the bass.

Ex: Day In Vienna (Appendix 9:12)

The musical score is for the piece "Day In Vienna" and is written in alla breve time with a 4/4 slash notation. It consists of three staves: Piano (PNO), Bass, and Drums. The Piano part is in the treble clef and contains four measures of music. The Bass part is in the bass clef and contains four measures of music, with the first measure marked "C.W." and the second measure marked "B.W.". The Drums part is in the bass clef and contains four measures of music, with the first measure marked "1", the second measure marked "2", the third measure marked "3", and the fourth measure marked "4". The Drums part also includes a double bar line and a repeat sign at the end of the fourth measure.

Note the alla breve time signature, and 4/4 slash notation. If you wonder how this combination can work in Finale, see Appendix Eight. Also in Appendix Eight, 'down-sizing' of cue notes in the drum part.

If you are not a rhythm player, and hesitate to write specifics for the rhythm section, scope the general guidelines then try it and get feedback – remember, "Rome wasn't built in a day."

b) **Specific Notes** – Even though pianists need little help with their voicings when they comp or even when specific rhythms are written, you may choose to be specific now and then to show a particular style. In this next example, piano is given modal voicings to agree with the modality written for the horns. When you first decide to take the leap and write out a few piano voicings, follow the guidelines in **Arrangers Piano** (Chapter 2).

Ex. You Don't Know What Love Is (Appendix 9:11)

The musical score is arranged in four staves: HORN, PIANO, BASS, and DRUMS. The HORN staff shows a melodic line with some rests. The PIANO staff features specific chord voicings for the first six measures, labeled with chord symbols: E+7, A+7, Dm7, Ebm7, Fm7, and Gm7. The BASS staff provides a steady rhythmic accompaniment. The DRUMS staff shows a simple drum pattern. Two arrows originate from the text below: one points to the piano staff and the other points to the drums staff.

In that same example, chord symbols are given to the piano for the sake of quicker and easier sight-reading. Chord symbols for the bass are totally optional – you are writing four bars of specific notes that must be played “as is” for the rhythm section to be correct.

Note that when bass and/or piano are given specific music, drums are given specific music as well. Standard practice is to have specific music for four bars or so, followed by slash notation and changes, with instructions as needed.

More on specific notes: When the texture of the band is complete and harmonically rich, the specific notation for piano is intended both to add additional color to the horn harmonies and also to prevent the overloading of these rich harmonies by spontaneous additions from the piano who would base the note choices solely on chord symbols. This can be dangerous at times.

This careful use of specific notation is shown in the example from **Angela** on the next page. Note that the chromatic nature of this music is so rich that the well-intended and honest addition of extra notes in the rhythm section (when reading only from chord symbols) would compromise the musical effect intended by the arranger.

Example: Angela (Listen to Appendix 9:15)

Piano plays the horn chords, but leaves off the top note at times: best to have one lead sound.

With the left hand, piano supports the bass, and in the same general range. (Bass sounds one octave lower than written, but the combination of bass and LH piano is effective.)

The first system of the musical score for 'Angela' features two staves. The top staff is labeled 'Horns' and contains a series of chords with the following labels below them: Eb/F, E/F#, Gb/Ab, G/A, Ab/Bb, A/B, Gb/Ab, E/F#, and Eb/F. The bottom staff is labeled 'Pno' and contains a bass line with notes corresponding to the chords above. The piano part is written in a style that supports the bass, with notes often appearing in the lower register.

The second system of the musical score continues the 'Horns' and 'Pno' parts. The 'Horns' staff shows chords labeled Db/Eb and Eb/F. The 'Pno' staff continues the bass line with more complex rhythmic patterns, including eighth and sixteenth notes. The piano part continues to support the bass, maintaining the same general range as in the first system.

Review: Write specific music for the small band rhythm section when:

1. The style is aggressive and/or Cuban, and a choice must be made between variations of the basic rhythm patterns, when all of any them are individually acceptable.
2. The sounds are modal and you want a specific sound from the exposed section.
3. For the additional color and articulation from doubling the piano. with the horns

Otherwise, it's best to stay with a generic and composite rhythm part.

6D. Supporting the song form within the head of a chart

Musical form is present in most of what we write and play. Many times the rhythm section can vary the amount of motion to help portray a song form of the tune itself. Remember from earlier, the AABA form needs a noticeable change to support the beginning of the bridge (B).

Sometimes a move from “two-feel” to “four-feel” in the rhythm section is all that is required. In this case, and instruction to the rhythm players is adequate. Autumn Leaves can be played with a “broken two” style for the two “A” parts, moving to “four” for the bridge, as follows:

Ex: Autumn Leaves

The musical notation for "Autumn Leaves" is presented in two staves. The top staff is labeled "TENOR & TRUMPET UNISON" and the bottom staff is labeled "1". The key signature is one flat (B-flat). The notation shows a sequence of chords: Bb9, A+7(b9), Dm, and Gw/A. The bottom staff has a "BROKEN TWO FEEL" annotation with a diagonal line and a "FOUR" annotation with a diagonal line. An arrow points from the "FOUR" annotation to the Gw/A chord.

Horns can remain unison, freeing the arranger to be experimental on melody and changes.

Sometimes, omitting a melody note and subbing the bridge changes is sufficient.

However, varying the motion this way for the ABAB form is less effective. Melodic and harmonic devices account for most of the development within the first chorus of ABAB tunes.

And in most cases, a small group chart has the form of ABA – head/solos/recap. When leaving the head, the rhythm section may punctuate the form by laying out under solo pickups, or they may play specific rhythms, as in the next example. All of these decisions, whether by the arranger or the group, should eventually be articulated in the chart. This is a very good policy!

Ex: You Don't Know What Love Is (Appendix 9:11)

The musical notation for "You Don't Know What Love Is" is presented in two staves. The top staff is labeled "END OF THE HEAD" and "HORNS" and the bottom staff is labeled "1" and "RHYTHM". The key signature is one flat (B-flat). The notation shows a sequence of chords: E+7, A+7, Dm9, Dm7(4), Ebm7(4), Fm7(4), and Gm7(4). The top staff has a "GOING INTO SOLOS" annotation.

At the end of the head (Section A of the form) these two notes, when played by both horns and rhythm, provide the integrated closure in an effortless manner, closing one section and preparing for the next. This subtle device is very effective!

6E. Integrating the Ensemble

There are specific times when the rhythm section should play the same rhythms as the horns. Special intros and climax points are among these. When these occur, the rhythm section is said to “integrate with the band” for that period of time, very important to the success of a chart.

When drums continue playing time and the rest of the rhythm section lines up specifically with the horns, this is called **partial integration**, signaling that a section is coming to an end – usually the end of a lengthy section of melody, or of a song form.

Ex: from Angela (Appendix 9-15)

The image displays two systems of musical notation for the song 'Angela'. Each system consists of a treble and bass staff. The first system covers measures 29 to 32. Above the treble staff, the following chords are indicated: GbMaj7, G7, Ab7sus4, A+7, Bbm7, A+7, Ab9sus, and G9. The second system covers measures 33 to 36. Above the treble staff, the following chords are indicated: Gbmaj7, F+7, Eb13, and E/D. The notation shows various rhythmic patterns, including eighth and sixteenth notes, and rests, illustrating the integration of the rhythm section with the horns.

When everyone plays the same rhythms, this is **full integration**, marking the conclusion.

(To be effective, full integration may be as short as a few beats or a bar. As the number of players increase, this effect will be more pronounced. Listen to the recording to hear this effect and fully understand it.)

See Appendix VII for guidelines on the individual instruments.

Chapter Seven: Contemporary Styles

- in this chapter* – A. Straight-Eight Overview
B. Funk Related Styles
C. Modern Latin Styles
D. ECM and Related Styles

Materials for this chapter will be distributed in class in early October.

Examples and guidelines on writing in the
straight-eight styles will be distributed
in class. Pages 70 – 78 are not yet in print.

Chapter Eight: Formats and Layouts

in this chapter --

- A. Definitions
- B. Sketching Formats
- C. Scoring Formats
- D. Individual Parts

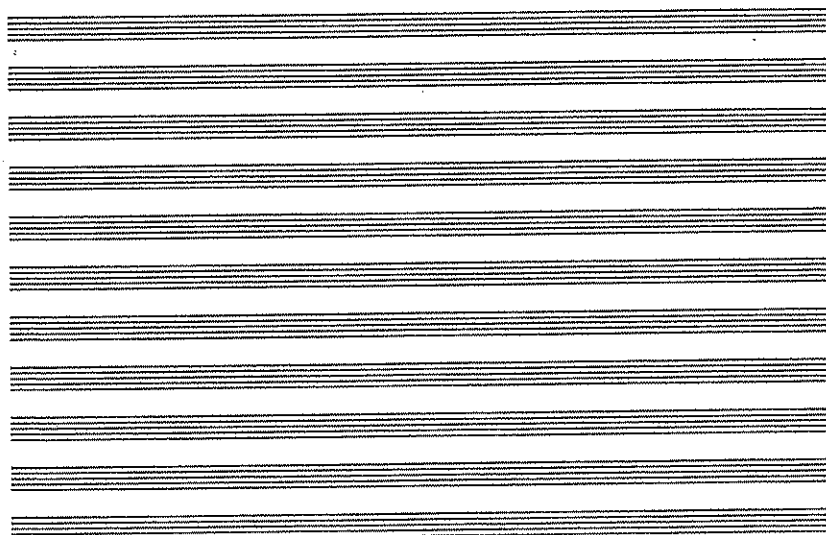
“Sketching” is a procedural term describing the early process of writing music, before going to full score. During the sketching process, many ideas and concepts are worked experimentally.

The **sketch** is material, the term describing a written product from the sketching process and differs from a **score** in several ways:

- 1) A sketch lacks many of the final details one expects to see on a score.
- 2) A sketch can appear in several levels of readability - in its early stages it may even be foreign to all but the writer. But the **score** *must* have a professional appearance.
- 3) The sketch is always entirely in concert key – the score should always be transposed.
- 4) Music written in manuscript for small ensembles many times never progresses past the sketching stage, especially if the arranger intends to act as copyist as well.

It's important to understand, though, that when a writer shows someone his/her sketch, that sketch should be cleaned up, edits and asides removed, with a very neat and readable appearance. Even if recopying is required! Gone are the days when messy was “hip.”

Sketching paper is available in many designs, from 2- and 3-line formats to full ensemble sketches. Perhaps the easiest design is also the most versatile – that is a large score page minus bar lines. Lines are small – on one page you have enough room to sketch a full minute of music.



The advantage of using large unlined score page for sketching is shown here – you can sketch *exactly* what you hear (or develop), when you hear it, and without regard to whether it's sequential or not. (*Many times your best creativity is non-sequential – you make linear sense of it later!*)

And after spending some good time on searching and sketching, then letting them rest overnight, you'll find good answers much more easily than had you forced the completion too soon.

(This is the problem with small sketching formats when you are stretching your creativity.)

- The sketch is **always** in concert key – horns up, rhythm down. While in sketch mode it's good to write instructions (to yourself) along with the music. This helps to keep your mind focused on linear ideas, leaving harmonic details to come together later when good tune materials and layout have been accomplished.
- Whether 2- or 3-line sketch format, it's always best to start with a little more than you think you might need. It's a drag to find your ideas needing more space than you had planned for.

When arranging music in any style, any size group, sketching first, scoring later is the accepted routine. When music is so uncomplicated that a good sketch carries everything needed, even for extracting the individual parts, we stop there. In this case, the appearance of the sketch must be professional.

2- and 3-line sketch formats are absolutely the best format to use while sketching. For a small ensemble, if you can't fit your ideas into this format, your music may be too busy!

Horns in unison are placed in whatever clef is easiest for you – this is a sketch.

While sketching, it's okay to reverse your format – just change clef and go for it.

If you are writing for a vocal solo with rhythm alone, the 2-line format is good.

But if the chart will have horns as well, then you'll want to have started 3-line.

(And, if writing for a vocal, then your credits should also include the lyricist)

Final versions of a chart for small ensemble can take on different formats. The 2- and 3-line sketch format can serve as your final product if you are hand copying, providing there is enough information in your sketch for someone else to know exactly what you're doing.

Whether hand copying or Finale'ing – your manuscript sketch should be just that: a complete sketch! Bypassing the sketching process is profitable (time savings) *only* if you are writing things that you have heard many times, *and not trying to stretch your craft!*

See Appendix Eight for instructions in using Finale

This final sketch to “Here’s That Rainy Day” calls for specific horns. The horn lines can be played successfully with a variety of rhythm sections, any of which can be filled in (at the proper time) from this sketch.

A complete format includes clefs, key and time signatures. Remember - the time signature is shown only once, *unless* there has been a change in time.

HERE'S THAT RAINY DAY

Bossa $\text{♩} = 108$ SIMMY VAN HEUGEN
ARR. YAP VAN YAP

TRP/ALTO/TSN (UNIS)

Bossa

DUANT F9 B7MA7 E7MA7

1 2 3 4

1/2

EN7 A7(b9) DUANT Ab9

5 6 7 8

9 10 11

GMA7 A7(b9) FLV0

Bar numbers should appear at the bottom left of every bar. If using rehearsal letters also (double bars) enclose and place above the music.

On the sketch, rhythm section info (chords, notes, instructions) should be complete, ready to transfer to a composite or expand to score.

Clefs placed in the middle of a page change the music in a sketch from one clef to another. But clefs on the left edge are part of format: a clef lacking sharps or flats says “C Major”

Common errors in early simple jazz charts can be avoided by checking your work against this *before* the music is seen or played.

1. The sketch is *always* written in concert key, with no transpositions. Where lines are intended to sound in octaves, write one line instead, and put "in 8ves" above or below that line. Signal the end of octaves with "unison," or move into density writing.
2. Material for the composite rhythm part appears on the bottom line, in bass clef, and should be identical to that found on the composite part itself, in every respect.
3. Bar numbers should appear throughout, place at bottom left of each bar. Some notation programs place a default bar number above the line. Change this: bar numbers above the line are for published song books, and symphonic music, rather than for jazz and music written for the recording studio.
4. Clefs and key signatures **must** appear at the beginning of each page, and **may** appear at the beginning of every line – *clefs with no sharps or flats put you in C major or A minor*.
5. The time signature, though, should appear **only once** unless there has been a change in time.
6. Title and credits appear on one line of a sketch – music begins on line two.
7. But for individual parts, title and credits are separated by a line, music starting on line 3.
8. Chord symbols should be written clearly, and in a style that's easy to interpret. Don't be clever with your nomenclature – be clever with the excellence in your music!
9. When lyrics are present in manuscript, they should be written entirely in capitals, with use of a straight edge ruler. When notated on computer, select a font with little or no special effect, easily read.

8C. Going to Score Transfer your sketch music to appropriate lines in the JF SmGp.02 Finale template. Delete any staff you don't need, and move the rest up for looks. This template defaults to concert pitch as you open. (Options menu)

RAINY DAY

JIMMY VAN HEUSEN
ARR. YAP VAN YAPP

Bossa ♩ = 108

TRUMPET TER/ALTO/SAX (UNIK)

ALTO SAX

TENOR SAX

TRUMPET

PIANO

GUITAR

SAX

DRUMS

Now explode your horns to the next staves down and fill in the rhythm parts with appropriate music and instructions, ala your sketch line. *One part at a time.*

RAINY DAY

JIMMY VAN HEUSEN
ARR. YAP VAN YAPP

Bossa ♩ = 108

TRUMPET

ALTO SAX

TENOR SAX

PIANO

GUITAR

SAX

DRUMS

Then, move to transposed and put your dynamics and expressions in at the right places.

You are now ready to extract.

RAINY DAY

JIMMY VAN HUESSEN
ARR. VAN VAN YAPP

Bossa ♩ = 108

TRUMPET

ALTO SAX

TROMBONE

PIANO

GUITAR

BASS

DRUMS

8D. Extracting the Individual Parts

Individual parts represent you to your performers. Material, appearance, and layout will enhance their approach before one note is played. This becomes more and more important as your music grows in sophistication. *And, it will!*

HERE'S THAT RAINY DAY

JIMMY VAN HUESSEN
ARR. W. CLINTON

TRUMPET

Bossa ♩ = 108

(UNISON HORNS)

1

2

3

4

5

6

7

8

9

10

11

12

When the individual parts are extracted from your Finale score, follow the guidelines found at the end of Appendix 8.

When individual parts are copied in manuscript:

- **Paper:** Use professional 10-line paper, which keeps the music from being crowded. Available at Penders Music; also at the University Store. (Minimum 80 lb. weight)
 - **Pencils:** Use a soft lead pencil for individual parts. (Ex: the Berol Electronic Scorer, sharpened frequently to keep stems and bar lines thin.)
 - **Eraser:** Use the non-abrasive variety, which lifts a pencil's image without damaging the surface of the paper! (Example: the Staedtler Mars Plastic Eraser, available from art supply stores, and most University Book Stores)
 - **Rulers:** A triangular, transparent "straight-edge" will help you keep double-bar lines and headings (title, credits, etc) straight and professional in appearance. If you purchase a purchase a straight-edge, be sure that it has a beveled edge, so that soft leads don't smear.
1. Place instrument name and title on different lines: instrument name to the left and title at center. (The decision of which should be higher is subjective. Imitate the best you see.)
 2. Music on page one (title page) **always** begins where line three would be located.
 3. Music on page two and subsequent pages should **always** begin at top left.
 4. When in 4/4, group four bars to the line, unless due to complex writing the music looks crowded. Then let your eye make the judgment call.
 5. When in 2/4 or 3/4 group more than four bars to the line. Preferred: 6 bars if possible
 6. Number each bar at bottom left, to agree with the sketch or score.
 7. Page numbers should begin with page two. (Title - instr. pg #)

Record every reading and performance of your chart!!

Appendix 1.1 – Standard Repertoire, by Song Form

Great recordings are available on each of these tunes, for research and listening purposes. Go online to either ASCAP (www.ascap.com/ace) or BMI (www.bmi.com/) and research by title. Lead sheet versions are available in “The Ultimate Jazz Fakebook” and many others as well,

AABA Song Form

Medium and Up Tempo

A Night In Tunisia
All The Things You Are (hybrid)
Alone Together
Along Came Betty
Autumn Leaves
Bernie's Tune
In Walked Bud
In Your Own Sweet Way
Lullaby Of Birdland
Moten's Swing
Nardis
Robbin's Nest
Satin Doll
Stella By Starlight (hybrid)
Stompin' At The Savoy
Take The “A” Train
We'll Be Together Again
Well, You Needn't
What Is Thing Thing Called Love?

Ballads

Dam That Dream
I Got It Bad (And That Ain't Good)
Ill Wind
In A Sentimental Mood
My Funny Valentine
What's New?

Latin (alphabetical, not by form)

A Day In The Life Of A Fool	How Insensitive
Besame Mucho	I Love You
Desafinado	Influenciado
Black Orpheus	Night And Day
Corcovado	Recordame

Bebop, Blues and 12-Bar Forms (alphabetical, not by form)

Airegin	Daahoud
Be-Bop	Footprints
Bernie's Tune	Groovin' High
Boplicity	Jeru
Cheryl	Limelight
Confirmation	Line For Lyons

ABAB Song Form

Medium and Up Tempo

All Of You
Beautiful Love
But Beautiful
But Not For Me
Days Of Wine And Roses
Dearly Beloved
Easy To Love
Four
Gone With The Wind
Green Dolphin Street
I Could Write A Book
I Should Care
If I Were A Bell
In A Mellow Tone
Just Friends
Love Is Here To Stay
My Romance
There Will Never Be Another You
Tones For Joan's Bones

Ballads

Dolphin Dance
Here's That Rainy Day
The Party's Over
The Very Thought Of You
Willow Weep For me
Yesterdays

The Shadow Of Your Smile
Speak Low
This Masquerade
Triste
Wave

Moose The Mooche
Perdido
St. Thomas
Sister Sadie
Solar
Walkin'

Appendix 1.2 – Strategies

Like the tunes themselves, coherent arrangements will have form. Most charts for small jazz ensemble are written with the form of ABA.

A Intro and Head **B** The Middle Section **A** Recap and Ending

The role of an intro is to prepare the listener (and player) for what is to come. Your intro will introduce **tempo**, **key center** (probably), and **style**. The chart is now prepared for the *head*.

For an intro, you can - - -

- Begin with 4-8 bars of rhythm (four for medium tempo, eight for up tempos). These can be typical 3-6-2-5 changes, or any standard progressions that will lead the rhythm section into the first bar of the tune. Piano usually solos through this intro:
- Develop a groove that can continue under the beginning of the head (on changes that fit under the beginning of the tune, such as a pedal point (this is called a “dovetail intro”))
- Borrow a 1-2 bar fragment from the bridge or from the end of the tune itself that can be developed into a short introductory idea.

You should not - - -

- Use the beginning of the tune itself (reharmonized or not) for its own intro;
- Write an intro in one groove or style then switch to another for the head. This is confusing.
- Write an intro that is too long or has too much identifiable interest of its own.

The Head is your first time through the tune itself. Be sure that your chart supports and takes advantage of the tune’s song form.

- **AABA tunes** - Treat the bridge in a way that feels like a departure from the A sections.
For example: 1) If writing for two horns, stay unison (or solo) and change the rhythm groove but not the style.
2) If writing for three horns, change from voicings to unison for bridge(or vice versa), or give the bridge to one of the horns, solo.

Very important in AABA tunes: if your first two A sections were extremely similar, go somewhere else as you come out of the bridge, at least for the first four bars!

- **ABAB tunes** - Take advantage of the 16 bar length of the 1st AB section to build and develop. If writing for three horns, use both unisons and octaves where the tune has motion, saving density for when the tune climaxes or becomes static.

Very important in ABAB tunes: don’t write the two AB sections the same way!

The Head, continued; Whatever the song form of the tune, take advantage of these traditions:

- Use as many people as you can at all times. Let the playing style and choices in range and register provide ups and downs in the contour. Transparency is commendable but in your early charts it's good to remember that your best musicians are there to play, not listen!
- If the head will be the only music actually written out (with the solo area denoted with the word SOLOS – be careful where you put chord symbols. Do not put changes over the top of your horn parts in the head. If the tune is that unfamiliar, write the changes out for soloing in the middle section!

The Middle Section develops the ideas from the head. This is done with improvised solos, and perhaps some written material as well. *Ideas for you to consider - - -*

- The middle section should never feature the original tune, except perhaps in the background. In this case, use head ideas only if they can be low in register and sustained in nature. Do not compete with the soloist – written backgrounds must breathe longer than head melody.
- Your strongest soloist should go first. If there is a piano solo, it should follow horn solos. If you plan to have a drum solo, let it be the last sounds before “reintroducing” your recapitulation. (When piano takes the first solo, that signals a longer chart with new material separating the piano solo from solos to come.)
- It is unnecessary to feature everyone in the band on improvised solos. That is for jam-sessions; programming can suffer from too many solos are.
- Solo changes should be written out following the head if the tune is unfamiliar. Do not put changes over the music you write for the head. Also, if you have reharmonized portions of the head, give the improvisers standard or traditional soloing changes, rather than your reharmonized version.
- If you plan more than one horn solo, and have both piano and guitar in your rhythm section, only one should comp at a time. You can suggest different comps behind different solos.
- If you have several solos, find something for the band to do behind last horn solo – written with much space, interesting but non-competitive to the solo. Four bar contour crescendo at the end, which will signal a drop in contour for the piano solo. *This is quite optional!*
- Changes of key – be careful, and follow the models of charts you hear on CDs from the better writers and groups. Keep track of this – changes of key can be dangerous.

Recapitulation and Ending

The movement back to written material is important!

- If the head is extremely diverse (repetitive features not too obvious) reuse the entire head, preceded by a very short drum solo, or the like.
- If the head has obvious repetitive features, return to the middle:
If ABAB, D.S. to A₁ and write a Coda to extend the chart as you exit.
If AABA, return to the last A and write a longer Coda to exit – 3 repeats of something.
- Your layout is important. *Never* use a DS or DC if your players must turn pages for the return and again for the Coda.
- Codas are most effective when they reuse 3-4 bar material with different changes on the middle repeat, causing an “a-b-a” effect.

Recording Your Chart.

Always record what you write and perform! You will learn far more from replay, after the dust settles, than you can remember from the actual playing itself. Always!

Recording tips:

- Experiment with microphone placement so that you’re able to hear all the parts on replay. Recording quality is less important than balance, especially between piano (guit) and bass.
- Keep notes on the physical locations of your instruments. Players respect your suggestions on their locations, providing the setup procedure doesn’t take too long.
- Open the lid of the piano to face the mic; if an upright, turn the sound board toward the mic.
- Play only the head once, make comments/corrections, and listen through headphones to a few bars to assess balance. If this takes 15-20 seconds, no-one will be impatient. You can then reposition slightly one or two of the performers, but not the drums. Move everyone else!

Copyrights

You do not own the rights to your arrangement of someone else’s original work, unless that music has entered the “public domain.” You cannot sell it, and it’s even illegal to give it away. To gain permission for distributing your arrangement (in any form) locate the copyright owner through www.ascap.com/ace or www.bmi.com

Appendix 1.3 All creative musicians should have workable piano skills.

These skills begin with simple exercises, and are not difficult to develop.

Arranger's Piano

Arranger's piano involves simple voicings.

- Three up, one down on most chords.
- Three up, two down on spread m9 and 13 chords.
- Four up, one down on altered chords when needed.

A musical exercise showing six chords on a grand staff (treble and bass clefs). The chords are: A maj7, B \flat 2 /D, A 13, A \flat 13, Gm9, and E-7#9. Arrows from the text above point to specific voicing techniques for each chord: 'Three up, one down' for A maj7, 'Three up, two down' for B \flat 2 /D and A 13, and 'Four up, one down' for A \flat 13, Gm9, and E-7#9.

Exercise: spend 20 minutes daily, or at least four or five times a week.

- Work with tunes you've learned on your primary instrument.
- Play root position sax voicings on the changes of tunes.
- Stay rubato.
- Avoid thick voicings with the left hand!
- Do not permit playing the melody to compromise your chord voicings.
- Add chords and inner movement to the changes; explore your harmonic ear.
- Play changes in a style, and at a tempo. Start slowly, protect the groove.
- Play a tune, rubato, to place it in a different harmonic style or mode.
- Play changes patterns over a pedal point or over a contrary motion descending bass.

There are two great advantages to be gained from these exercises.

1. While playing correct voicings for altered and extended chords rubato - with no attempt to "keep time" your hands become accustomed to the positioning and you find yourself keeping time before long and automatically.
2. Playing good voicings of altered chords on a regular basis *greatly* increases your ability to hear jazz harmony, and to make informed choices as you write. This is *very good*.

Appendix 1.4 Jazz Composing/arranging Bibliography

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Marlin Skiles, *Music Scoring for TV and Motion Pictures*, Blue Ridge, Tab Books, 1976.

APPENDIX 2 Common Jazz Chords

SIMPLE MAJORS				SIMPLE MINORS			
C	Cmaj7	C6	C2	Cm	Cm7	Cm6	Cm2

NOTE: root positions and inversions share the same chord symbol.

The "2" chords fit well in both areas

EXTENDED MAJORS			EXTENDED MINORS			
Cmaj9	Cmaj13	C6	Cm9	Cm13	Cm6	Cm2

SIMPLE DOMINANT AND DIMINISHED				OPEN SOUNDS	
C7	C7sus4	Cø7	C°7	C2 (nc3)	C5

EXTENDED DOMINANTS			EXTENDED DIMINISHED CHORDS		
C9	C13	C9sus4	Cø7sus2	C°7	

(With diminished chords: don't rely symbol alone, to express what you want)

Compatibles

Compatible chords that derived from primary chord's basic scale, and are deceptively similar to the original. This kind of chord is used stepwise melody to keep from repeating notes that would cause awkward

Diagram showing two musical staves. The first staff shows a C major 7 chord (Cmaj7) and its compatible chords (Fmaj7, Gmaj7, Am7, Dm7, Em7, Fm7, Gm7, Am7, Bm7, Cdim7, Fdim7, Gdim7, Adim7, Bdim7, Cdim7). The second staff shows an F major 9 chord (Fmaj9) and its compatible chords (Cmaj7, Dmaj7, Emaj7, Fmaj7, Gmaj7, Amaj7, Bmaj7, Cmaj7, Dmaj7, Emaj7, Fmaj7, Gmaj7, Amaj7, Bmaj7, Cmaj7).

Compatibles are built from many chord types - including modal and half-diminished, shown here.

Diagram showing two musical staves. The first staff shows a C minor 7 chord (Cm7) and its compatible chords (Fm7, Gm7, Am7, Dm7, Em7, Fm7, Gm7, Am7, Bm7, Cdim7, Fdim7, Gdim7, Adim7, Bdim7, Cdim7). The second staff shows an E minor 7 chord (Em7) and its compatible chords (Cm7, Dm7, Em7, Fm7, Gm7, Am7, Bm7, Cdim7, Fdim7, Gdim7, Adim7, Bdim7, Cdim7).

Compatibles and substitutes are in the same family. By changing the bass note to a chord, you double the possibilities found in "chord substitution".

Diagram showing a musical staff with various compatible chords for C major: Cmaj7, Fmaj7, Gmaj7, Am7, Dm7, Em7, Fm7, Gm7, Am7, Bm7, Cdim7, Fdim7, Gdim7, Adim7, Bdim7, Cdim7.

Majors

Diagram showing a musical staff with major chords and their compatibles: C, Cmaj7, Cmaj9, Cmaj13, C6, C9, C2, C2(b9), C5.

Cmaj7 = also C7, C7b9, C7#9, C7(b9), C7#9. But, the plain major triad ("C") never needs a suff:

Diagram showing a musical staff with minor chords and their compatibles: C7b9, C7#9, C+, E/C, C7b9, C7#9, C7b9, C7#9, C7b9, C7#9.

Minors

Diagram showing a musical staff with minor chords and their compatibles: Cm, Cm7, Cm7(b9), Cm9, Cm9(b9), Cm6, Cm2, Cm9, Cm13.

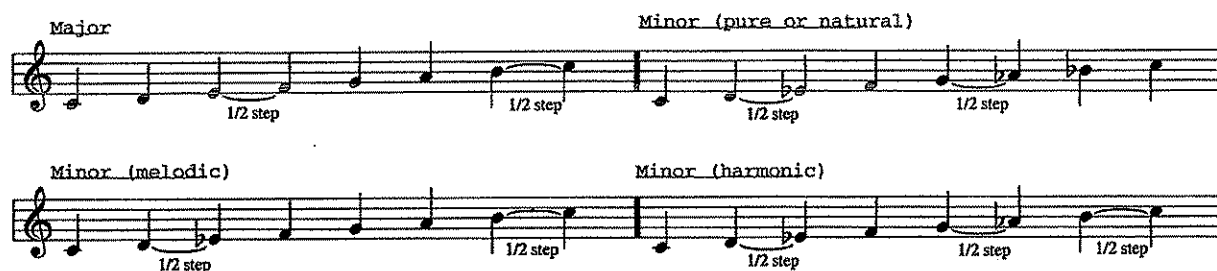
** Cm7 = also C-7, Cmin7, Cmi7. (Other minor chords as well)

Appendix 3.1 – Scales and Modes

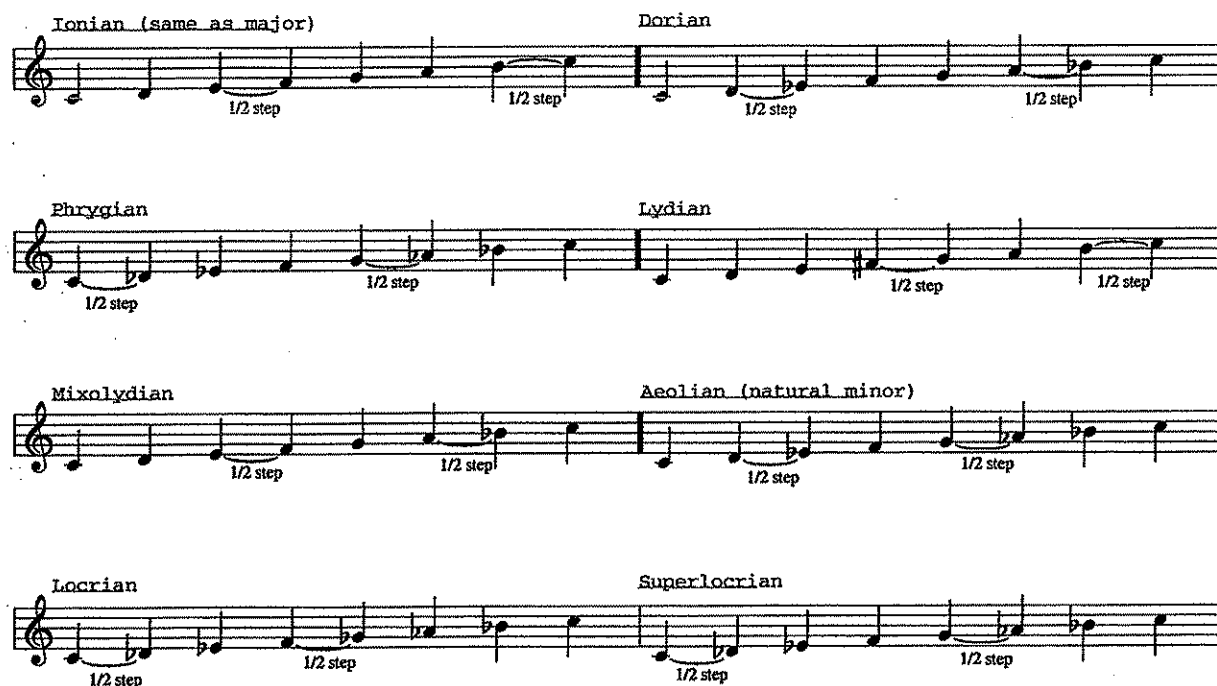
Scales are the tonal material of music. They move horizontally, or in a linear manner, while chords group the notes vertically.

The term "**mode**" has two meanings. A scale is in its 3rd mode when it begins and ends with its 3rd note. The term "**mode**" serves to label the new scale – referring to patterns based on 16th century church modes. A major scale in its 2nd mode, when played alone, has the sound of Dorian mode. The similarity ends there, though. When music is truly modal chord progressions and even chordal densities follow different musical logic. (The church mode era is fascinating: check out the article on "Church Music" in the *Harvard Dictionary of Music*.)

SCALES - BASED ON "C"



MODES BASED ON "C"



Other common jazz scales

The image displays seven common jazz scales in musical notation on a single staff, starting from middle C (C4) and ascending to the next octave. The scales are as follows:

- Bebop:** C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. Interval markings: 1/2 step between A4 and Bb4, 1/2 step between Bb4 and A4.
- Diminished (whole-half):** C4, D4, E4, F4, G4, Ab4, Bb4, C5. Interval markings: 1/2 step between Ab4 and Bb4.
- Diminished (half-whole):** C4, Db4, Eb4, F4, G4, Ab4, Bb4, C5. Interval markings: 1/2 step between Ab4 and Bb4.
- Blues (major):** C4, D4, E4, F4, G4, Ab4, Bb4, C5. Interval markings: 1/2 step between Ab4 and Bb4.
- Blues (minor):** C4, Db4, Eb4, F4, G4, Ab4, Bb4, C5. Interval markings: 1/2 step between Ab4 and Bb4.
- Pentatonic 1:** C4, D4, E4, G4, A4, C5.
- Pentatonic 2:** C4, D4, E4, F4, G4, C5.
- Pentatonic 3:** C4, D4, E4, F4, G4, C5.
- Pentatonic 4:** C4, D4, E4, F4, G4, C5.

There is great value in understanding the sound of these scales, even apart from their use in improvising. They work well also as added notes both for composing and for higher energy melody lines in arrangements.

Exercise: take each of these scales, individually, and play them against various chords. Decide what sounds good to your ear and analyze the relationship between scale and chord. File this away for later use.

Appendix 5A - The Jazz Brass

The following table summarizes the playing ranges for the instruments shown in the musical notation:

Instrument	Staff Type	Lower Range	Average Playing Range	Upper Range	Extended Range
Trumpet	Written (Treble)	~ G4	~ G4 - Bb4	~ C5	~ D5 (8va)
Trumpet	Sounding (Bb)	~ F3	~ F3 - Bb4	~ C5	~ D5 (8va)
Flugelhorn	Written (Treble)	~ G4	~ G4 - Bb4	~ C5	~ D5 (8va)
Flugelhorn	Sounding (Bb)	~ F3	~ F3 - Bb4	~ C5	~ D5 (8va)
Trombone	Written (Bass)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Trombone	Sounding (Bb)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Bass Trombone	Written (Bass)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Bass Trombone	Sounding (Bb)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
French Horn	Written (Bass)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
French Horn	Sounding (Bb)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Euphonium	Written (Bass)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Euphonium	Sounding (Bb)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Tuba	Written (Bass)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)
Tuba	Sounding (Bb)	~ Bb2	~ Bb2 - G3	~ A2	~ Bb3 (8va)

Trumpet (abbr. Trpt) - Built in Bb, sounding a whole step down from the written music. When in a group of other wind instruments, trumpet is normally placed on lead. Most of what is written for the small group trumpet should fall in the *average playing range*. Even in a small jazz ensemble, trumpet is seldom written in lower or upper ranges, and never in the extended range.

Fluegelhorn (abbr. Flueg) - Built in Bb, sounding a whole step down from the written music. Similar to the trumpet, but plays with a beautiful, dark and mellow sound. Fluegelhorn is much more agile than most brass instruments, and blends well with other instruments, especially saxes and woodwinds. Fluegelhorn does not blend well with trumpets: its tone lacks bite of trumpets. - FLUEGELHORN is most effective in mid and lower ranges. High range is reserved for soloing, and should not be written. Fluegelhorn is an effective alternative to the trumpet in small band charts when the style is gentle (Bossa Novas, Jazz Waltz, etc).

French Horn (abbr. Horn, or Fr Hn) Written in F, transposing down a perfect 5th from where written. French Horn is usually written with no key signature: accidentals are written in at all times. The French Horn has an amazing range, but in jazz use, lower ranges are ineffective. French Horn and Fluegelhorn are quite similar in sound, but French Horn is the least agile of all brass instruments. Its claim to fame in written jazz is its warm sound, which bridges the gap between trombone and trumpets. French Horn is seldom found in the small group jazz setting.

Trombone (abbr. Tbn) Trombone is a Bb instrument, but is written in the bass clef as a C Instrument. (Non-transposing) Trombone is the workhorse of the jazz band, and (except for fast scale work and movement in its lower register) is as agile as any of the brass instruments. Trombone is extremely versatile: it blends well with all other instruments. TROMBONE is most powerful in upper register. Its extended range should be avoided, except for soloing, and only slow rhythms should be written in low registers. Most of what is written should fall in the Average Playing Range.

- **Bass Trombone (abbr. Bs Tbn)**
 - **Euphonium (abbr. Euph)**
 - **Tuba (abbr. Tuba)**
- These last three brass instruments are uncommon within the small group. When present, it is entirely because of the individuals themselves, and not a need for the instrument itself. Therefore, the need for versatility on any of these these instruments will usually be well met.*

BASS TROMBONE has the triggering devices that permit its entire ranges to be negotiated with ease. Its sound is too large to be effective in higher ranges. (non transposing, bass clef)

EUPHONIUM has the widest range of any brass instrument, and is by far the most agile in the brass family. Euphonium plays with equal ease throughout its entire range. It is either a non-transposing bass-clef horn in C, or a transposing treble-clef horn in Bb, depending on the player. When written in treble clef, its transposition is that of tenor sax, including the 8ve displacement.

TUBA is a curiosity in the small band or small group. The tuba is a beautiful instrument, but its sound is so large that it does not blend well in small settings. Tuba and euphonium work very well together, though, and achieve a warm, velvety sound when used in section with each other.

Appendix 5B The Jazz Saxophones

(WRITTEN) (SOUNDING)

SOPRANO BEST RANGE 8VA

ALTO BEST RANGE 8VA

TENOR BEST RANGE

BARITONE BEST RANGE

- - and the Woodwinds

FLUTE 8VA

PICCOLO 8VA

OBOE 8VA

BB CLARINET (WRITTEN) (SOUNDING) 8VA

BASS CLARINET (WRITTEN) (SOUNDING) 8VA

SOFT AND BREATHY WEAK BEST RANGE! DON'T WRITE HERE!

DON'T THIN BEST! DON'T

WARM - MUST BE MID O WEAK BEST! DON'T

RICH AND IMPRESSIVE WEAK VERY THIN DON'T

Saxophones come in five sizes: Soprano, Alto, Tenor, Baritone and Bass. The Bass Sax is not used in small jazz groups. The other four share essentially the same written range, but due to their different sizes their actual sounding ranges are different.

- **Soprano Sax** (abbr. Sopr) has a bright, lyrical sound that projects better than most other reed instruments. The Soprano is a great solo instrument, and also puts an edge to unisons with trumpet and fluegelhorn, despite their differences in intonation. The writer should avoid its low register since Alto Sax plays more reliably in that range. The Soprano is a Bb instrument and transposes the same as Trumpet and Clarinet.

- **Alto Sax** (abbr. Alto) is perhaps the most agile of the saxophones, and can blend well with most instruments. Alto has a mellower sound than Soprano, but with plenty of "bite". Alto plays equally well throughout its range, with the exception of the last 2 or 3 notes, which can tend to be guttural and unreliable. Alto Sax is an Eb instrument, sounding a major sixth lower than where written.

- **Tenor Sax** (abbr. Tenor or Ten) has a sound that is deeper than the Alto, and is the most "jazz expressive" of all Saxophones. Tenor plays well throughout its range except for the bottom two or three notes. Because of the placement of its range (filling exactly the treble-bass clef group), its useable range for jazz charts is greater than most other wind instruments. Tenor is a Bb instrument, sounding a whole step plus one octave lower than where written. (Same as Bass Clarinet).

- **Baritone Sax** (abbr. Bari) has a broad, bright, and almost raspy sound most of the time. Its agility is almost as great as the Alto, but the sounds are so large that its agility is seldom taxed in jazz charts. Baritone Sax, or "Bari" does not blend well with other wind instruments, but does provide a forceful foundation for a small section of wind instruments. Unisons between Bari and Tenor, or between Bari and the Trombone, are very expressive. Intonation in such blends is not a problem.

Baritone Sax is an Eb instrument, sounding a major 6th and one octave lower than where written. The interesting feature of bari sax music is that when transposed (in treble clef) its music lays on the exact lines and spaces as when in concert key bass clef. The difference is in key signature (3 sharps added for transposition, and three different accidentals: natural rather than flat for g, c, and f.)

WOODWINDS most common to jazz include the Flute and the Bb Clarinet. Bass Clarinet is next most common, followed by the Piccolo and the Oboe. (Piccolo and Oboe should not be considered typical “doubles” in the jazz band.)

The woodwinds do not project with the same force as Brass and Saxes. Thus, amplification is needed most times when woodwinds are part of a group.

- **FLUTE** is the most agile of all orchestral instruments. Its sound is pure, except in lower ranges where breathiness is part of the characteristic sound. Lowest range (soft and breathy) is good only “on-mic” and at the discretion of the player. “Weak” range is okay when the drums are playing very softly, and other wind instruments are in their lower ranges. Best range: the flute projects well, but still needs some amplification. Highest range: the flute needs no help, and will compete well with all other sounds.

The flute is especially effective in doubling the lead line of a small ensemble. The octave range of this feature is totally dependent upon energy levels elsewhere in the band.

- **PICCOLO** is a difficult instrument to play consistently in tune with other instruments. The piccolo is a rare instrument in the jazz setting: its primary advantage is as a “topper” to a larger ensemble. The bottom two registers should be used very sparingly in jazz: the piccolo sounds too much like a flute, and the flute does those two ranges very well. (Piccolo sounds one octave higher than written.) Top two ranges: piccolo projects through the walls of a bomb shelter.

- **OBOE** has a wonderful, slightly nasal but warm sound. In the jazz setting, oboe is a solo instrument. The oboe plays slow, modal and ethereal melodies better than most instruments. Oboe is not a common double in jazz. When writing for any but the top level studio players, keep strictly to the “best” range.

- **Bb CLARINET** plays one step lower than written, with the same transposition as the trumpet and soprano sax. Clarinet is an extremely versatile instrument, in that its sound blends with all other instruments. The bottom range, “chalumeau” has a rich, wood sound with wonderful high overtones. Two or three clarinets in the chalumeau register, harmonizing under one or two flutes (even in their weak register) is a captivating sound, the subject of experimental writing for all of the great jazz orchestrators. The “brilliant” range is just that, but should be reserved for solo use: the clarinet in that register will tend to bring a Dixieland sound to the chart.

- **Bb BASS CLARINET** is a subtle, small but rich bottom to the diverse jazz ensemble. Bass Clarinet has the same transposition as Tenor Sax, but extends to a much lower pitch. This instrument plays with a good “bite”, but without the rashness characteristic of the Baritone Sax. (Listen to “Nothing Personal” for a great demonstration of that sound.)

Finale Notation for Beginners

If you have little or no experience with Finale, follow this routine carefully.

The Lead Sheet

1. **Before going to Finale**, write a complete and accurate lead sheet in manuscript. Include your title, chord symbols, and credits. Write *everything* before going to Finale!
2. **Open the Lead Sheet Template.**
 - Do not use a generic Finale template! Instead, go online to www.jazz.unt.edu and select Jazz Arranging at UNT, then Finale Templates.
 - These jazz font templates are written in Finale 2004, and refined annually. If you must use an earlier version, see Paris Rutherford. *Also, your computer must have Jazz Fonts installed, or the templates won't work!*
 - Holding down the Command key, double click the Jfldsht template. This will start up the Finale program while opening your lead sheet template. **If you are working in the Computer Lab**, open Finale 2006 before taking this step.
 - Rename the lead sheet file with the title of your tune, and place in your folder. (File menu/Save As)
 - Click the Text Tool on the main tool palette and double-click Title on your lead sheet. Enter the title of your tune. Do the same for credits.

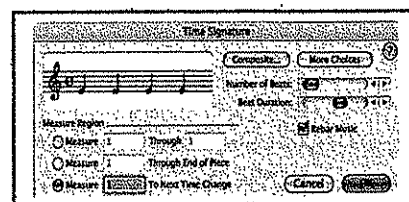


3. Prepare your lead sheet with the correct key and time signatures.


- Click / select the key signature icon on the main tool palette
 - Double click / highlight bar one of the lead sheet.
 - In the pop-up menu, scroll up or down to the correct key signature for your tune. Major signature only, even if your tune is in minor!!
 - Select "Measure 1 Through End Of Piece."
- 3a • If your tune requires a time signature of other than 4/4 or "C" common time, follow step 3a. If 4/4, proceed to Step 4.

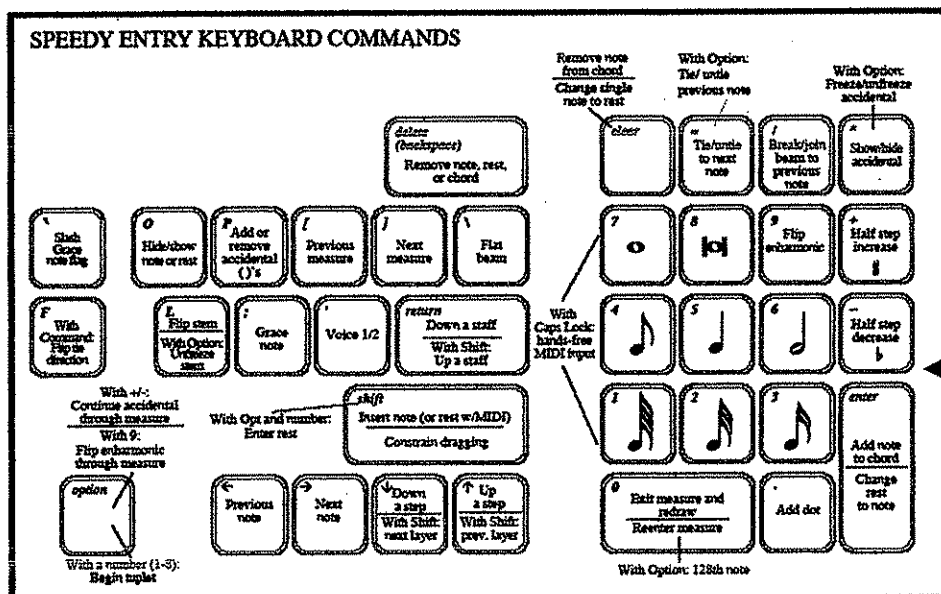


- To change the time signature click / select the time signature icon.
- Double click bar one and follow the prompts for number of beats and beat duration:




4. Enter your melody, using Speedy Entry

- Go first to Scroll View (View Menu) – do your entry work this way, and wait to use Page View till you have everything entered and are ready to make the page look good.
- Click / Select Speedy Entry tool icon on the main tool palette 
- Click on the measure you want to enter notes into. A vertical line will appear on beat 1.
- With your **left hand on the MIDI keyboard**, hold down a note or a chord you wish to enter. Then with your **right hand on the computer keyboard**, type the number assigned to the note value you wish. (Below)




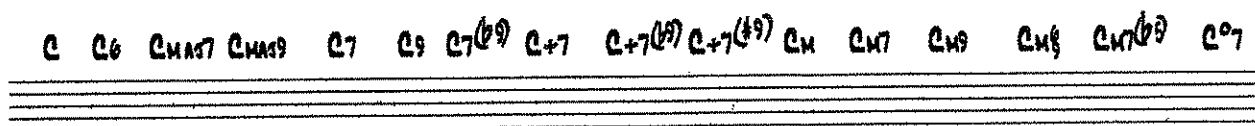
Note: many tricks live here! Concentrate first on the easy note values

EXTRAS


- To enter rests, type the value (right hand) without playing a note (left)
- To tie notes together, type the equal symbol (=) after the note.
- To change the enharmonic spelling, type "9" after typing the note.
- To make triplets, hold "option key" and type "3" – you'll see a bracket appear. Then enter the notes that you want enclosed in a triplet pattern. Automatic!
- To make double bars, click / select the Measure Tool icon  then double click the bar you want to end with double bars. The pop-up menu will give you multiple choices.

5. Enter your chord symbols.

- Click / select the Chord Tool icon on the main tool palette. 
- In the Chord Menu (top right of screen) select "Type Into Score"
- Click on a note. When the blinking vertical line appears, type in your chord symbol. The JF Template recognizes the symbols shown below – stay with these for the time being. They will appear above your music.




6. If there are lyrics, enter them now. If none, proceed to #7.

- Click / Select the Lyric Tool icon. 
- In the Lyrics Menu (top right) select Type into Score
- Touch the first note under which a lyric should appear. Begin typing now. Remember to hyphenate words with more than one syllable. The cursor will advance with the hyphen. The space bar advances the cursor otherwise.

7. Edit the appearance of your lead sheet.

- Return to Page View now. (View Menu, top of screen)

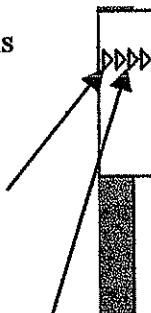
- Click / select the Text icon  Select the Title area, highlight "Title" and replace with the name of your tune.

Then do the same for the "Credits" box – be sure to put the lyricist's name first, then the composer.

- Adjust the height of the chord symbols if needed. Select the Chord tool icon.

To raise or lower symbols on all of the lines at the same time, hold the left-most arrow with your mouse and drag up or down.

To raise or lower only one line without affecting the others, use the third arrow.



- Follow the same procedure with your lyrics, first selecting the Lyric Tool icon, then raising or lowering according to the 1st or 3rd arrow routine.

7a. Finally, adjust the positioning of the beats per bar (if needed) to keep lyrics from colliding with each other.

- Click / Select the Measure Tool



- If you are using the recommended Jfieldsheet Template, double boxes will appear above and at the end of each measure. The top box lets you move bar lines to left or right. The bottom box lets you reposition individual beats.



Update the layout (Edit Menu) and save your work frequently!!

8. Print your lead sheet now.

- File menu (top of screen) – Print. (Your lead sheet is a full document, so there is no need to “extract parts.”)
- Check the printout for accuracy.
- **SMILE!** You have just completed Step One in becoming fluent with Finale!

~~~~~

***Important:*** If you have trouble with this tutorial, compare notes with another student or with your instructor, but **not** with Computer Lab personnel. They will solve equipment problems, but are instructed **NOT** to provide help with Finale itself. **Do not ask!**


## Finale Notation – Part 2: Small Group Arrangements

### 1. Write a complete 3-line sketch in manuscript.

All notes to be played by the horns, the composite rhythm section information and other specific materials for rhythm should be written in manuscript first.

Finale is a tool for *composers*, not a tool for *composition*.

### 2. Test your computer system to make sure that MIDI is set up correctly.


- Click / select the Speedy Entry tool icon on the main tool palette. 
- Click on a measure (any measure). The entry window will appear.
- Hold down a note (any note) on the MIDI keyboard. While holding the note, hit a 4, 5, or 6 (the number) on the computer keyboard.
- If a note appears, you are set to go.  
If not, seek a lab attendant for help. (*Your MIDI keyboard may not be on or you may need to adjust your settings under the MIDI menu.*)

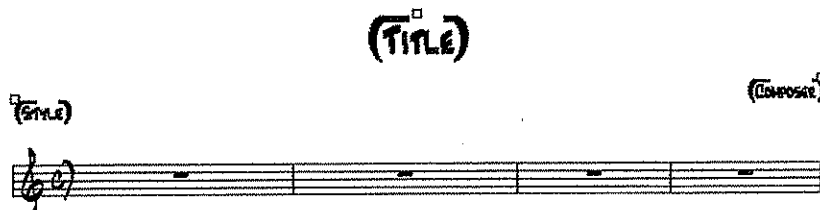
### 3. Open the Small Group Template.

- Insert your *JF Arranging Templates* CD.
- Open the template file *JF3Staff.Temp*.
- Save the file to the desktop, renamed with your new title.  
(File menu: Save As)
- The template is set up for four horns. Ignore the staff you don't need. *If you want to remove it, go to staff tool, highlight the handle on the unwanted staff, and "delete."* Then highlight all staves below the opening and move them up.

### 4. Set up the correct key & time signatures. (Same as was covered earlier)

### 5. Enter the title, credits, and tempo/style.

- Make sure you are in Page View (view menu, top of screen).
- Click / select the Text Tool icon on the main tool palette.   
Double click the handle-box on the title. Type in your title.  
Do the same with the text blocks for style / tempo and composer credit.



## 6. Organize your file with the correct instruments.

The small group template is setup for all four common choices: trumpet (or fluegel), alto, tenor, and/or trombone. Transpositions and correct clefs are built in.

Use those that you need, and leave *totally blank* any staff you don't need. When through entering all music, then you'll optimize the score to remove any empty staff (or staves) you aren't using. (Page Layout tool - page layout menu - "optimize - whole document.")  
*But first save the template file to the name of your chart, so that the template is left as is.*

*Enter your music in scroll view, and in concert key. Option Menu - "Display in Concert Key"*

*When entering your music, you can use staff sets which are available only in scroll view. Try these out now:*

**Control-1 = trpt/alto/tenor/piano  
(with plenty of working space).**

Move now through the rest of the staff sets:

Control-1:Trpt-alto-tenor-piano

Control-2:Trpt-alto-trombone-piano

Control-3:Trpt-tenor-trombone-piano

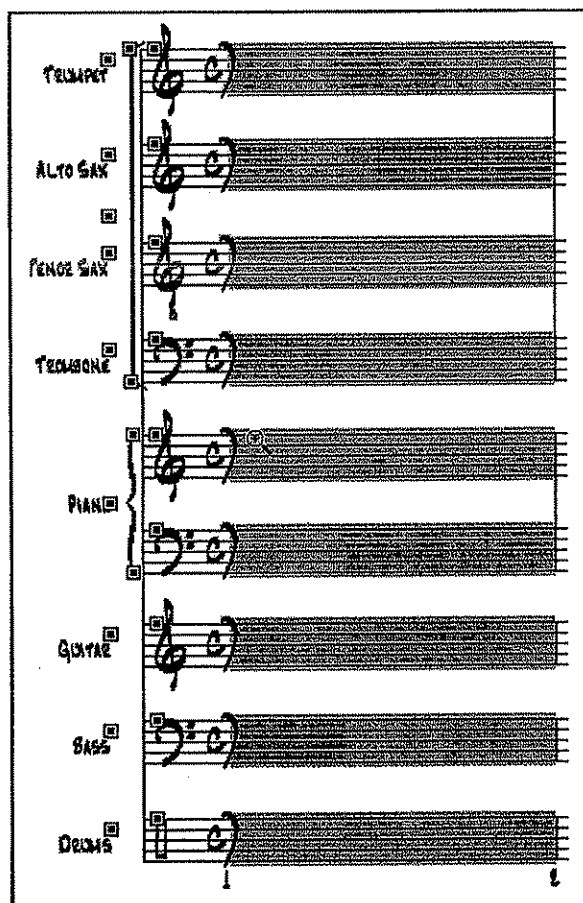
Control-4:All four horns with piano

Control-5:Just the full rhythm section

Control-6:The four horns with bass


Control-8:Two-line sketch format.

**Control-0:Full score again.**




*Entering music with staffs set is much easier than entering into a full score.  
Slow down and try this - speed will come at the right time!*

## 7. Prepare for note entry.

- Edit menu (top of screen) – make sure “Automatic Music Spacing” is off.
- View menu (top of screen) – switch to “Scroll View”.
- Options menu (top of screen) – switch to “Display in Concert Pitch”.
- Click / select the Speedy Entry tool icon on the main tool palette. 
- Speedy menu (top of screen when Speedy Entry is active) – make sure “Jump to Next Measure” is unchecked.

## 8. Enter notes.

- Click / select the Speedy Entry tool icon on the main tool palette. 
- Click on the measure that you want to enter notes into.
- In Speedy entry, you specify the pitch with the MIDI keyboard and the duration with numbers on the computer keyboard.

With one hand on the MIDI keyboard, hold down the note (pitch) that you want to enter. With the other hand on the computer keyboard, type a number (see below) that corresponds to the note length you want.




The cursor will now move ahead for entering the next note.

Use the right arrow key when you are ready to move the next measure.

## 9. Edit as you go.


- After entering a note, or with the cursor on a note the following keystrokes are useful for editing:

| <u>Keystroke</u> | <u>Function</u>                        |
|------------------|----------------------------------------|
| .                | add a dot to the note                  |
| 9                | enharmonic spelling                    |
| =                | create / remove a tie to the next note |
| /                | break / join beam to previous note     |




- You can cut & paste sections of music using the Mass Edit tool. 

Enter dynamic markings using the Expression tool. 

Enter articulations with the Articulation tool. 

Enter phrase markings, crescendo's and decrescendo's with the Smart Shape tool. 




## 10. Slash Notation and chord entry for rhythm parts and solo sections.

- In Speedy Entry , enter two half rests in every measure on one part. For the most part, you only need entries on one rhythm instrument part as long as you remember to copy & paste to the other instruments once you are done.
- In the Staff tool , highlight the measure in which you want slash notation. From the Staff menu (top of screen when Staff tool is selected), click on Apply Staff Styles. In the pop-up menu, select Slash Notation.
- Using the Chord tool , enter chord symbols as you did in Project I. Instead of clicking on notes to attach chords to them, click on the slash you want to attach the chord symbol to. (Actually, you are attaching chords symbols to the underlying half rests.)

## 11. Entries for the drum part.

Consider the following drum part.

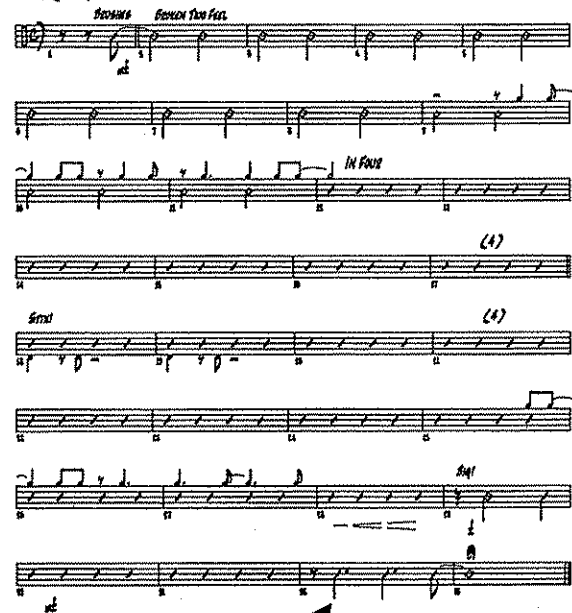
Your drum part will contain alternate notation (slash notation, rhythmic notation), cue notes, written out instructions and dynamic markings.

- Slashes tell to a drummer to “play time”. 
- Cue notes show important “hits” while time is being played. Cues above the staff indicate higher sounds (cymbals, snare, etc.) and below the staff lower sounds (bass drum, etc.). Do not over-do the use of cue notes. *And, with note expression, tell the drummer who is playing those rhythms!* 
- Figures written in rhythmic notation tell a drummer to interrupt the feeling of time and concentrate on the notated rhythms. (This use of rhythm notation is most appropriate in intros and interludes when full time is being setup, and when the playing its mosts climactic sounds.) 

**DRUM PARTS R Us**

**DRUMS** COMPOSED / ARRANGED BY:  
GOOD 8610 STUDENT

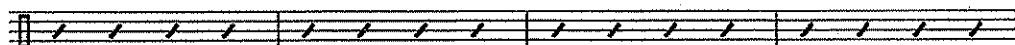
SONG (J=160) BETWEEN BETWEEN TWO FEEL



**Entering Cue Notes. (Follow this routine, step by step. You’ll save a lot of time!)**

### a) Enter slashes.

Enter two half note rests in each measure (Simple Entry or Speedy Entry) where there is no rhythmic notation in the drum part. Using the Staff tool, highlight these bars and apply slash notation as discussed in Step 10 above.






**b) Enter the cue notes.**


**For higher sounds,** enter cue notes in Layer 3 (bottom left of screen in Speedy Entry tool) as the pitch “G” at the top of the treble clef.

**For lower sounds,** enter cue notes in Layer 2 (bottom left of screen) as the pitch “D” at the bottom of the treble clef.

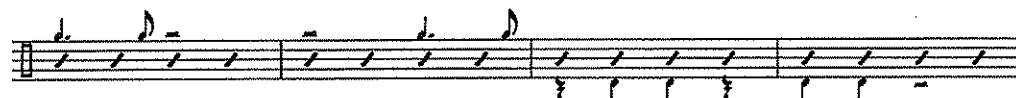


If your cue notes do not appear, click / select the Staff tool . Under the Staff pull-down menu (top of screen), select Define Staff Styles. Under Alternate Notation, select Slash Notation and *make sure that Show Notes in Other Layers* is checked.

c) **Make the cue notes smaller.**

In the Mass Edit tool , highlight the entire drum part. Go to layer two (bottom left) of the screen. In the View Menu select “Show Active Layer Only.”

- Pull down the Mass Edit menu and select Change and then Note size. Change to 70%.
- Move to Layer Three and change those notes to 70% also.
- Move back to Layer One.
- Return to View menu and *deselect* “Show Active Layer Only.” - - - your drum part should look like this:



- 12. Go to Page View – in the Options Menu deselect “Display In Concert Pitch” -**  
your score is now transposed. **Using measure expressions enter dynamics and**  
**instructions to your horn parts.**

- 13. Edit the Page Layout of your score.**

Use the routine for layout that you used in Project I. Make the score look the way you want.

- *For tips on extracting parts, look ahead into Finale Part III, Step 2.*

## Appendix 8.3 Extracting the Individual Parts in Finale 2008

*These guidelines are based on the presumption that you now have a complete score containing all of the information called for in Appendix 8.2.*

If you are using Finale 2008, and have already created your score from an earlier version, take the following four steps, then proceed to #2 of the App. 8.3 guidelines.

- Ensure that your Finale is 2008b (Mac) or 2008a (PC) before proceeding.
- See that the new 2008 template has the same number of bars as your score.
- See that the staves are set up the same as your score, including transposition.
- Mass Edit (2004/2006) - copy your entire score, then fly it into the new 2008 template.

You are now working from a Finale 2008b (or /a) score. Your individual parts have already been created! Follow these steps to *print your score*.

- 1) In the *Document menu*, uncheck *Display in Concert Pitch*.
  - 2) Next, go to the *Plug-ins* menu. Select *Scoring and Arranging* and from the side menu select *Vertical Collision Remover*. At the bottom of the window be sure that *Try To Keep Existing* is checked.
  - 3) Scan *each page* of your **transposed score** and reposition measure expressions, etc. so that it looks good!
  - 4) In the *File* menu choose *Page Setup* and select *landscape* orientation.
- \*\*Note:** Before printing, check with computer lab personnel if you are not sure how to print *One Side Only*.
- 5) In the *File* menu choose *Print*. In the window that pops up check *Score* only and click *OK*. When the normal print dialogue box pops up, click *Print*.
- After your score has printed, follow the next steps for the individual parts.
- 6) Be sure to remove all whole-measure rests in your score!

When whole rests have been removed, in the *Plug-in menu* choose *Scoring and Arranging*, then *Global Staff Attributes*. The palette of individual parts will pop up. Be sure they are all selected, including the Piano group. In the left hand column check "fill empty measures with rests." (Please note that these rests are "ghost" rests. They are not real, therefore will not interfere with the creation of multi-measure rests). Be sure also that in all parts that **text repeats and endings** is checked.

- 7) Using the **Measure Tool** go to the **Measure** menu and choose **Edit Measure Number Regions**. In the dialogue box that opens up, click **Set Font** and change the font size to 10.



- 8) In the **Edit** menu choose **Multi Measure Rests**. From the side menu, choose **Create For Parts/Score**. In the window that pops up, be sure that all part names are checked and click **OK**.
- 9) In **Page View** you may view each part by holding down the **Command** and **Option** keys and typing the **period (.)** to scroll forward through the parts and the **comma (,)** to scroll backwards through the parts.

***Before printing parts be sure to look at each part and reposition anything causing a collision: measure expressions, dynamics, crescendos, etc.***

**Please take note.** If bars are missing in your extracted parts you may well be using an earlier version of Finale 2008. Don't panic or add measures. Instead, check it out – Finale 2008b (or c) for Macintosh, or if for PC, Finale 2008a (or b).

If your own program, upgrade – it's free. If at school, talk to a monitor now!

- 10) In the **File** menu choose **Page Setup** and select **portrait** orientation. Remember, the Page Size command in Page Layout addresses only the computer screen, and not the printer. (Without taking this last step, you might see portrait layout on the computer screen and find landscape layout in the printed product. Drag!)
- 11) In the **File** menu choose **Print**. In the window that pops up be sure that all **part names** are checked and click **OK** (score should be unchecked). When the print dialog box pops up, be sure that double-sided is unchecked and click **Print**. All your parts will be printed at once. (Be sure that the printer is commanded Fronts Only)

**Then, smile again!! ☺ -- you are winning the game!**

***Pages 114 – 116 do not exist this year.***

## 9.1 - DOLPHIN DANCE

HERBIE HANCOCK

**A**

1  $Ebmaj7$   $Eb9sus4$   $Ebmaj7$   $D9$   $G7$

5  $Cm7$   $Ab9$   $Cm7$   $Am7$   $D9$

**B**

9  $Gmaj7$   $G\#m7$   $Fm7$   $Bb13$

13  $Ebmaj7$   $Eb6/Bb$   $Am7$   $D9ALT$

**A1**

17  $Gmaj7$   $F/G$   $A/G$   $Cm6/G$

21  $F9sus4$   $G/F$   $Eb/F$   $Em9$   $A13$

**C**

25  $Eb9(\#11)$   $Am7$   $D9$   $Bm7$   $E9$   $Dm7(4)$

29  $C\#m7$   $F\#13$   $D/E$   $C/E$

*Dolphin Dance* is Density-1 throughout. Note the wide range of key centers in the chord changes – the constant unison of Density-1 never becomes tedious, even at this slow tempo. Note also the good open spaces, where the tune is allowed to breathe and make an impression on the listener. (bars 4-5, 7, 17, 19, 21, etc.)

# DOLPHIN DANCE (W/ARRANGERS PIANO)

HERBIE HANCOCK

HOONS

ARR. PNO

Chords: Ebmaj9, C#/Eb, Ebmaj7

Measure numbers: 1, 3

Chords: D7, G7(b9), Cm7, Ab7(b9), Cm7

Measure numbers: 5, 7

Chords: Am7, D7, Gbmaj7, Abm7, Fm7

Measure numbers: 9, 11

Chords: Bb9, Cm7, Cm7/Bb, Am7

Measure numbers: 13, 15

Chords: D7(b9), Gbmaj9, F/G, A/G

Measure numbers: 17, 19

Handwritten musical notation for measures 21-23. Chords: F7/G, F7sus4, G/F, F7sus4.

Handwritten musical notation for measures 25-27. Chords: Em9, A13, Eb9, Cmaj7/D, D7(b9), Bm7.

Handwritten musical notation for measures 29-31. Chords: E7(b9), Dm7, F#m7, F#13, D/E.

Handwritten musical notation for measures 33-35. Chords: C/E, D/E, C/E, Dbmaj7/Eb.

Handwritten musical notation for measures 37-39. Chords: G7/Eb, Abmaj9/Eb, Dm, G+7. Section ends with SOLOS.

## 9.2 - PERI'S SCOPE

Bill Evans

Chord symbols above the staff:

- Staff 1: G7sus4, Cmaj7/G, G7sus4, G7, Em7/G
- Staff 2: Dm7, G9, C2/G, E+7, A7
- Staff 3: Fmaj7, G9, Em7, Am7, Dm7, G9, C9sus4, C9
- Staff 4: Fmaj7, Cmaj7, F/C, B+7, Bbm7, Bb+7, A+7
- Staff 5: Dm7, G13, Em7, Am7, Dm7, G9, Em7, A+7
- Staff 6: Dm7, G7sus4, Cmaj9

*Density One throughout, with interesting and effective use of pedal point under the opening changes. (Pedal point is a note or pitch that is caused to continue under music that changes above it. Pedal point is valuable for use in intros, transitions, and for keeping changes alive that would make little sense otherwise – not the case here, though.)*



# 03 - BLACK ORPHEUS

LUIS BONFA

1 Fm Bbm7 C7(b9) Fm2 Gø7 C7

6 Fm7 Bbm7 Eb13 Abmaj9 AbΔ

10 Bbm7 Eb9 Abmaj7 Dbmaj7

14 Gø7 Db9 Csus4 Bbm6 Abmaj7 Gbmaj7

18 Fm Bbm7 C7(b9) Fm9 Gm7(Δ) C9

22 Cø7 F+7 Bbm7 A° Bbm7

26 Bbm7 Bbm7/Ab Gø7 C7(b9) Fm9 Fm9/Eb Db9

30 C7#9 C7(b9) Fm6

*This chart on **Black Orpheus** has an interesting use of low range and plain rhythms, which require the very best playing and intonation! The constant intensity of this sets up a feeling of expectation that is released perfectly with the beginning of Wayne Shorter's solo.*

## 04 - NIGHT DREAMER

WAYNE SHORTER

The musical score for 'Night Dreamer' by Wayne Shorter is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is numbered 1 through 20. Measure 1 starts with a treble staff chord of F#4, A4, C5 and a bass staff quarter note F#2. Measure 2 has a treble staff chord of Bb4, D5, F#5 and a bass staff quarter note A2. Measure 3 has a treble staff chord of C5, E5, G5 and a bass staff quarter note Bb2. Measure 4 has a treble staff chord of D5, F#5, A5 and a bass staff quarter note C3. Measure 5 has a treble staff quarter note F#4 and a bass staff chord of F#2, A2, C3. Measure 6 has a treble staff quarter note A4 and a bass staff chord of D2, F#2, A2. Measure 7 has a treble staff quarter note Bb4 and a bass staff chord of Bb1, D2, F#2. Measure 8 has a treble staff quarter note C5 and a bass staff chord of C2, E2, G2. Measure 9 has a treble staff quarter note D5 and a bass staff chord of D2, F#2, A2. Measure 10 has a treble staff quarter note E5 and a bass staff chord of E2, G2, Bb2. Measure 11 has a treble staff quarter note F#5 and a bass staff chord of F#2, A2, C3. Measure 12 has a treble staff quarter note G5 and a bass staff chord of G2, Bb2, D3. Measure 13 has a treble staff quarter note A5 and a bass staff chord of A2, C3, E3. Measure 14 has a treble staff quarter note Bb5 and a bass staff chord of Bb2, D3, F#3. Measure 15 has a treble staff quarter note C6 and a bass staff chord of C3, E3, G3. Measure 16 has a treble staff quarter note D6 and a bass staff chord of D3, F#3, A3. Measure 17 has a treble staff quarter note E6 and a bass staff chord of E3, G3, Bb3. Measure 18 has a treble staff quarter note F#6 and a bass staff chord of F#3, A3, C4. Measure 19 has a treble staff quarter note G6 and a bass staff chord of G3, Bb3, D4. Measure 20 has a treble staff quarter note A6 and a bass staff chord of A3, C4, E4.

*Very good melodic writing, simple yet idiomatically sound, and setting Wayne up for great improvisation. Question: what keeps the recurring 3/4 rhythms from beginning dull or boring?*

# 05 BLACK NILE

WAYNE SHORTER

1  $Bb13$  2  $Ab13$  3  $Ebm9$  4  $Ab9sus4$  5  $Fm9$  6  $Cb9$

7  $Bb13$  8  $Ab13$  9  $Eo7$  10  $A-7\#9$

11  $Dm9$  12  $Eb9$  13  $Dm9$  14  $Cm7$  15  $Cb7$

16  $Bbmaj7$  17  $Gm/A$  18  $Dm7$  19  $Eb9$  20  $A7(b5)$

21  $A7(b5)$  22  $Dm7$  23 *passing.....* 24  $D+7$  25  $Gm9$

26  $Fm9$  27  $Bb9$  28  $Ebmaj7$  29  $Gm9$

30  $Fm9$  31  $Bb9$  32  $Ebmaj7$  33  $A+7$  34  $Dm9$

35  $Eb9$  36  $Dm9$  37  $Cm7$  38  $Cb7$  39  $Bbmaj7$

40  $Gm/A$  41  $Dm7$

*Happy and active tune with great use of octaves. Note the use of 3rds (density-2) to fulfill the AABA need for a departure at the bridge. Very simple, very good.*

# 06 - TUNE-A-TUNE

TOM HARRELL

Chord progression: A2/D# A2/C# A2/D A2/C

The first system of musical notation consists of two staves. The treble staff contains a series of chords: A2/D# (measure 1), A2/C# (measure 2), A2/D (measure 3), and A2/C (measure 4). The bass staff contains a melodic line starting on a whole note D# in measure 1, followed by eighth notes in measures 2, 3, and 4. Measure numbers 1 and 3 are indicated below the bass staff.

Chord progression: A2/D# A2/C# A2/D A2/C

The second system of musical notation consists of two staves. The treble staff contains a series of chords: A2/D# (measure 5), A2/C# (measure 6), A2/D (measure 7), and A2/C (measure 8). The bass staff contains a melodic line starting on a whole note D# in measure 5, followed by eighth notes in measures 6, 7, and 8. Measure numbers 5 and 7 are indicated below the bass staff.

Chord progression: G2/C# G2/B G2/C# G2/B G2/C# G2/

The third system of musical notation consists of two staves. The treble staff contains a series of chords: G2/C# (measure 9), G2/B (measure 10), G2/C# (measure 11), G2/B (measure 12), G2/C# (measure 13), and G2/ (measure 14). The bass staff contains a melodic line starting on a whole note D# in measure 9, followed by eighth notes in measures 10, 11, 12, 13, and 14. Measure numbers 9, 11, and 13 are indicated below the bass staff.

Chord progression: C#m5

The fourth system of musical notation consists of two staves. The treble staff contains a series of chords: C#m5 (measure 15), C#m5 (measure 16), C#m5 (measure 17), C#m5 (measure 18), C#m5 (measure 19), and C#m5 (measure 20). The bass staff contains a melodic line starting on a whole note D# in measure 15, followed by eighth notes in measures 16, 17, 18, 19, and 20. Measure numbers 15 and 17 are indicated below the bass staff.

Chord progression: A2/D# A2/C# A2/D A2/C

The fifth system of musical notation consists of two staves. The treble staff contains a series of chords: A2/D# (measure 21), A2/C# (measure 22), A2/D (measure 23), and A2/C (measure 24). The bass staff contains a melodic line starting on a whole note D# in measure 21, followed by eighth notes in measures 22, 23, and 24. Measure numbers 19 and 21 are indicated below the bass staff.

Chord progression: A2/D# A2/C# A2/D A2/C

The sixth system of musical notation consists of two staves. The treble staff contains a series of chords: A2/D# (measure 25), A2/C# (measure 26), A2/D (measure 27), and A2/C (measure 28). The bass staff contains a melodic line starting on a whole note D# in measure 25, followed by eighth notes in measures 26, 27, and 28. Measure numbers 23 and 25 are indicated below the bass staff.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#), indicating G major. Measure numbers 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, and 49 are indicated below the staves.

- System 1 (Measures 27-32):** Chord labels above the staff are G2/C# (27), G2/B (28), G2/C# (29), G2/B (30), G2/C# (31), and G2/B (32). The music features dense, chromatic voicings in the right hand and moving lines in the left hand.
- System 2 (Measures 33-36):** A C#m13 chord is indicated above the staff at measure 33. The texture continues with complex voicings.
- System 3 (Measures 37-40):** Chord labels above the staff are B7/D# (37), A7/C# (38), A7/C# (39), A7/B (40), and B7/D# (41). The music shows further chromatic movement.
- System 4 (Measures 43-46):** Chord labels above the staff are A7/C# (43), A7/C# (44), A7/B (45), E2 (46), D2 (47), and D#2 (48). The right hand features sustained chords while the left hand moves.
- System 5 (Measures 47-49):** Chord labels above the staff are C2 (47), F#m7(NOS) (48), and A2/D# (49). The system concludes with a final cadence.

*Aggressive use of category-2 density voicings. Melody and changes together tend to elude the ear when searching to identify the key center. How does this work?*

# 07 - FIVE

B) RHYTHM CHANGES

BILL EVANS

The musical score is written in G major, 4/4 time. It consists of five systems of staves. The first four systems show a melodic line in the treble clef and a bass line in the bass clef, with various rhythmic patterns and accidentals. The fifth system shows a melodic line in the treble clef and a bass line in the bass clef, with a key signature change to F major and a 3/4 time signature. The bass line in the fifth system includes chord symbols: A-, D13(b9), G13(b9), Ab7, and Db13(b9).

Two-density movement over the Rhythm Changes, almost like a bebop riff. Watch for leading tone and reversed leading tone movement where the harmonies become more intense. This use of non-harmonic shapes keeps the music from being too complicated.

First system of musical notation, measures 22-26. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Measures 22-26 contain four-measure phrases, each marked with a '4' above the staff. Chord symbols are written below the bass line: G- (measure 22), C13(b9) (measure 23), F13(b9) (measure 24), F#13 (measure 25), and B13(b9) (measure 26). Measure 26 is marked with a 'C' in a circle.

Second system of musical notation, measures 27-30. The melody continues in the treble clef with five-measure phrases, each marked with a '5' above the staff. The bass line continues with sustained notes. Measures 27-30 are numbered below the staff.

Third system of musical notation, measures 31-34. The melody continues in the treble clef with five-measure phrases, each marked with a '5' above the staff. The bass line continues with sustained notes. Measures 31-34 are numbered below the staff.

# 08 - WILDFLOWER

MEDIUM JAZZ 6/4

WAYNE SHORTER

Chords and markings in the score:

- Staff 1: Bbmaj7, Abm9, A+7(#9), Cm6/D, (TENOR SVS)
- Staff 2: Bbmaj7, Abm9, A+7(#9), D7(#9)
- Staff 3: Fm/G, Cm7, F13, Bbmaj7(#5), Ab13
- Staff 4: Gm9, C13(b9), Fm9, E+7(#9), (TENOR SVS)
- Staff 5: Bbmaj7, Abm9, A+7(#9), Cm6/D
- Staff 6: Bbmaj7, Abm9, A+7(#9), D7(#9)
- Staff 7: Fm/G, Cm7, F13, Bbmaj7(#5), Bbm9, Eb13, (UNISON)
- Staff 8: Abm9, Eb9(#11), D7(#9), (FINE)

Great 6/4 tune from Shorter, with textbook distribution of -1 and -2 densities. Note that the density-2 writing uses both 3rds and 4ths for interesting voice leading, and that the unisons are more active than the density-2 areas.



# 09 REUNION

MITCHEL FORMAN

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20 (repeat to bar 5)

21 22 23 24

25 26 27 28

REUNION GRP-9598 © 1990GRP Records

*Great Samba feel. Extension of the groove preceding the solos serves to disguise the outer form. This is very good.*

# 10 - IN CASE YOU MISSED IT

BOBBY WATSON

EIGHT BARS  
DRUMS BEFORE  
BAR ONE

Chords and notes in the score:

- System 1: Gm9, Dm7/G, Bb7sus4/G
- System 2: F7sus4/G, Gm9, Dm7/G, Bb7sus4
- System 3: Ebmaj7, Ebmaj7, Unison Horns, Gm9, Dm7 (A)
- System 4: Bb7sus4, F7sus4, Dm7, Gm9, Dm7 (A)
- System 5: Bb7sus4, F7sus4, Ebmaj7, Bb7sus4, Ebmaj7
- System 6: Gm9, Dm7 (A), Bb7sus4, F7sus4, F/F#
- System 7: Gm9, Dm7 (A), Bb7sus4, F7sus4, F/F#

*Good contouring for unison horns. High trumpet is always supported from below,. Also, excellent combining and resolving of the different densities and ranges!*

33 39 40 41 42

Gm9 Dm7 (#1) Bb7sus4 F7sus4 Ebmaj7

Octaves

32 33 34 35

Gm9 Fm9 Bb9 (#11) EbΔ D7(b9) G7

36 37 38 39

Cm7 F9 Bb9 Ebmaj7 A7sus4 D7(b9)

40 41 42 43

Gm7 Bb9 Ebmaj7 Ab9 (#11)

44 45 46 47

F7sus4 F/F# Gm9 Dm7 (#1)

48 49 50 51

Bb7sus4 F7sus4 F/Qb Gm9 Dm7 (#1)

52 53 54 55

Bb7sus4 F7sus4 Ebmaj7

**JAZZ**

# 11 - YOU DON'T KNOW WHAT LOVE IS

3 HORNS

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

*Excellent density-3 writing in low to medium ranges, handing off to octaves for the more active melody. Textbook! (Note the appearance of melody even within the active 8ve arrangement following the improvised solo.)*

2

17 18 19 20

21 AD LIB SOLO 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54

SOLOS

SOLOS ON FORM

SOLOS

# 12 - DAY IN VIENNA

SLIDE HAMPTON

(PNO 8VA - 2 HANDS)

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

CONTINUE STYLE AD LIB

Aggressive Density-3 treatment in the intro, then same pitch unisons for the head. Good plan! Only problem – rhythm section keeps the groove going too insistently between intro and head. Distracting.

21 22 23 24

UNISON HORNS

25 26 27 28

CONTINUE PATTERN AD LIB

29 30 31 32

33 34 35 36

SOLOS IN FOUR

37 38 39 40 41

SOLOS IN FOUR

Put chord symbols over this one – what are the changes?

# 13 - AU LAIT

PAT METHENY/LYLE MAYS

1

5

5

7

9b

11



# 14 - 8 MINOR WALTZ

(FOR ELLAINE)

BILL EVANS (FROM -  
YOU MUST BELIEVE IN SPRING)

8-9

1 3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33

D.C.

Analyze the changes on this one also. Put in the inner movement when those lines occur – bar 11 and onward. This tune comes from the Bill Evans “You Must Believe In Spring” album, one of his best.

# 15 -Angela

Tom Harrel

The musical score for 'Angela' by Tom Harrel is presented in five systems, each with a piano (right) and bass (left) staff. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chords and melodic lines, with measure numbers 1 through 20 indicated below the staves.

**System 1 (Measures 1-4):**

- Measures 1-4: Chords Eb/F, E/F#, F#/G#, G/A, Ab/Bb, A/B, Gb/Ab, E/F#.

**System 2 (Measures 5-8):**

- Measures 5-8: Chords Eb/F, Db/Eb, Eb/F.

**System 3 (Measures 9-12):**

- Measures 9-12: Chords Eb/F, E/F#, F#/G#, G/A, Ab/Bb, A/B, Gb/Ab, E/F#.

**System 4 (Measures 13-16):**

- Measures 13-16: Chords Fm9, Ebm9, Fm9.

**System 5 (Measures 17-20):**

- Measures 17-20: Chords Abm9, Db7alt, Gbm9, B7alt, E6, Bb13b9, A13, D9sus4.

*Good use of category-one density-3 voicings, especially since the setting is jazz. Remember, category-one voicings are especially good for situations where the harmonies are rich, where the use of category-two voicings would be overkill.*

E<sup>6</sup><sub>9</sub> B<sup>b</sup>13 A13 D9sus4 D<sup>b</sup>9<sup>6</sup> G13 G<sup>b</sup>13 F+7#9

21 22 23 24

D<sup>b</sup>9<sup>6</sup> G13 G<sup>b</sup>13 F+7 a2 B<sup>b</sup>m7

25 26 27 28

B<sup>b</sup>m7 A+7 A<sup>b</sup>9sus G9

29 30 31 32

G<sup>b</sup>maj7 F+7 E<sup>b</sup>13 E/D

33 34 35 36

37 38

# 16 KING COBRA

HERBIE HANCOCK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Unusual scoring with wide intervals – the mournful effect is made even more dramatic by the chord progression in bar six. Note the switch from open to category two density-3 voicings in bars 17 and 18, effectively setting up a breath mark for the texture itself. Interesting!

# 17 - Skylark

[Jazz Messengers Version]

HOAGY CARMICHAEL

C / B $\flat$  B $\flat$ m7 E $\flat$  / B $\flat$  E $\flat$ 7(b9) Em7 A7 A $\flat$ maj7 D $\emptyset$ 7 G7

Cm7 Cbm7 Bbm7 A7 A $\flat$ maj7 E $\flat$

A $\flat$ maj7 F7(b9) Bbm7 D $\flat$ m/E $\flat$  A $\flat$ maj7

G $\emptyset$ 7 C7(b9) Fm Cm7 Bbm7 A $\flat$ maj7 Gmaj7 Em7 A7 D9 Gmaj7

C / B $\flat$  Bbm7 E $\flat$  / B $\flat$  E $\flat$ 7(b9) Em7 A7 A $\flat$ maj7 D $\emptyset$ 7 G7

Cm7 Cbm7 Bbm7 A7 A $\flat$ maj7 Fm7 B $\flat$ 9 E $\flat$  A $\flat$ m9 A $\flat$ m/B $\flat$  E $\flat$ maj7

*These wide voicings really don't fit into the category of density-3. This is a great example of "Split Band" where two horns are sitting with the rhythm section, supporting a solo on the melody line.*

# 18 COST OF LIVING

DON GROLNICK, REC MICHAEL BRECKKEER

Musical score for "18 Cost of Living" by Don Grolnick, recorded by Michael Breckkeer. The score is in 4/4 time, key of B-flat major, and consists of 57 measures. It features a piano introduction with a "CW(A002)" label. The melody is primarily in the right hand, with a bass line in the left hand. Chords G7 and F7 are indicated above the staff. The score ends with a double bar line at measure 57.

CHRIS POTTEE

***Cost of Living and Almost Home*** feature arpeggiated bass patterns. Both bottom and top notes of these figures must agree with the music they support.

♩ = 96 LATIN 2 FEEL

# 22 - SOPHIE

KENNY WHEELER

VOICE IS UNISON WITH FLUEGELHORN AND SAXES

BASS DRUM CUES THROUGHOUT

SUPPORT TROMBONE SECTION CHOIRS

1

4 P

5

4 P 4 P

Ob/A

Ob/A

Ob/A

Ob/A

Ob/A

F#7

Ebm7/b9

Ob/A

6 P

7

4 P

G7sus/b9

C#7

Ebm7

Ab/A7/Eb

8 P

9

10

11

12

4 P

E+

F#7

Ob/A

Ob/A

13 P

14

15

16

4 P

A+

Ebm(ADD2)/F

Bbm7

Gm7/C

F7sus4

17 P

18

19

20

4 P



# 23 - ELA É CARIOCA

1 2 3 4

(ACOUSTIC GUITAR - NO BASS)

5 6 7 8

(VOICE AND TENOR SAX, UNISON)

E+7(b9)

CONTINUING PATTERNS

9 10 11 12 13 14

E $\flat$ 6

Dsus

G9sus4

G15

15 16 17 18

(FLUTE UP, VOICE AND SAX DOWN)

F#m7(b5)

F#m

C2/E

E7

19 20 21 22 23

Dm7

Gm7+

Cmaj7

BASS ENTERS (IN TWO) - FULL RHYTHM

24 25 26 27 28

D9

Dm7

Gm7

